The Instrumentalist

The Unique Magazine

VOLUME II NUMBER 1

SEPTEMBER-OCTOBER, 1947

GLAMORIZING BAND FORMATIONS
FAVORITE MARCHING MANEUVERS
NEW FOOTBALL MANEUVER CHART
BASS-IC FACTS ON INTONATION
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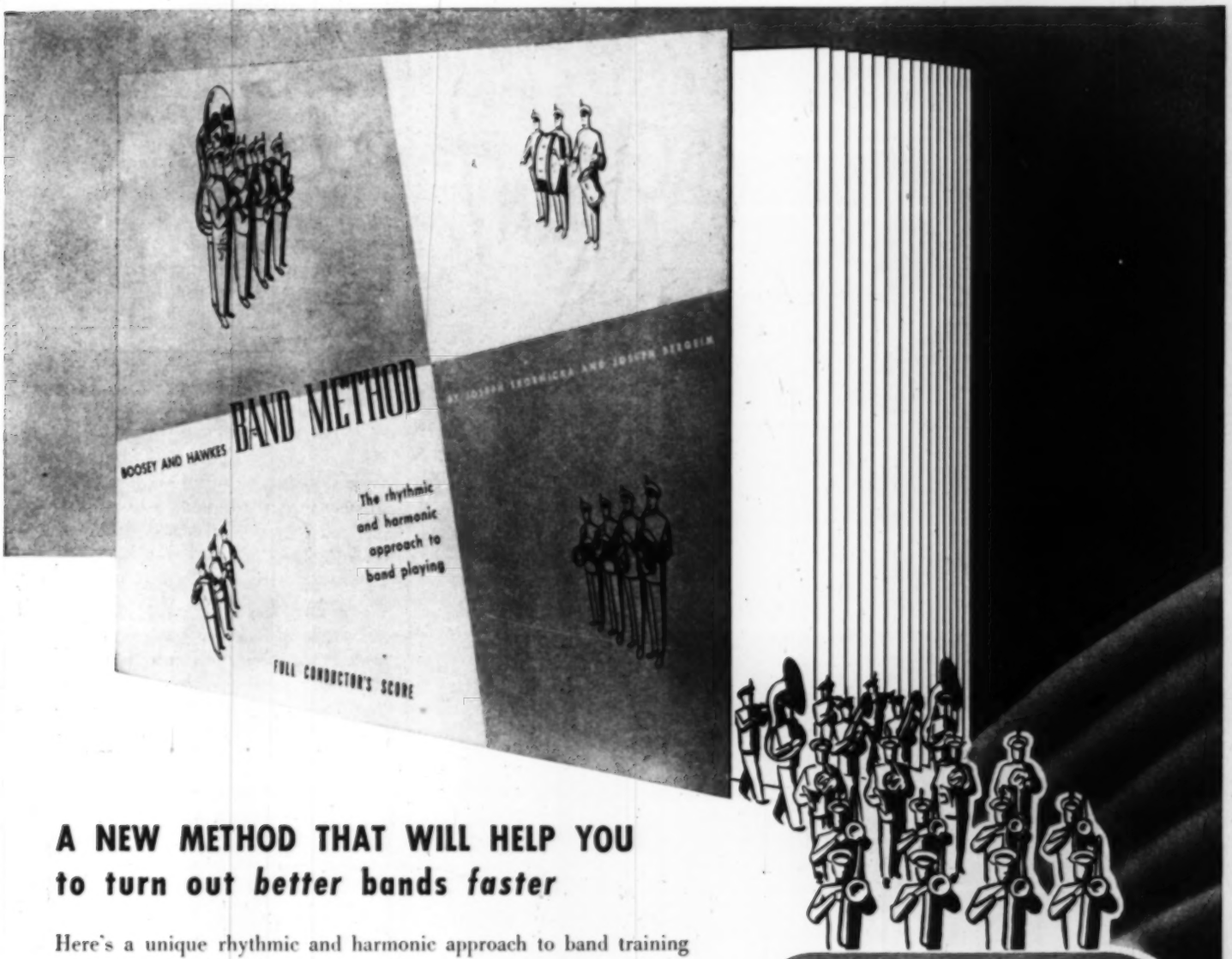

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Citizenship and Music

CALIFORNIA, ILLINOIS, and other states have laws requiring that all students or teachers study and pass examinations in state history, state law, American history, the American Constitution, the Gettysburg address and various other forms of catechism and Americana. This is done with a view to promoting that all-important characteristic, citizenship. This is all very fine. We are for it. Unfortunately, however, such laws, studies, and examinations do not necessarily produce citizenship.

The average school student is taught to believe that he is a unit in democracy and hence free to exercise his individual rights. He acquires the feeling that observance of rules constitutes regimentation. The schools do *not* teach that one's rights end "where the other fellow's nose begins." American youth (and American parents) are notoriously unmindful of the rights of others and of the necessity of cooperation if all are to live a good life.

Practically all learning today is essentially on an individual and a competitive basis. Music well taught and well administered, on the other hand, is head and shoulders above all other subjects and activities for the development of cooperation and citizenship. This is because music not only teaches these qualities — it *requires* them. Teaching, to be effacacious, involves putting into immediate practice that which one is learning. The absolute cooperation and synchronization of effort required in a good band or orchestra is without parallel in modern education.

This is all somewhat disturbing to old-line academic educators. It is somewhat confusing to parents. It would be fine if all teacher training institutions were to give required courses in education in which all future educators —music, vocational, and academic— were given orientation courses in the practical value of music as preparation for citizenship.

MILLS TO CINCINNATI

Clarence L. Mills has gone to the University of Cincinnati as Assistant Professor of Music Education and Director of Instrumental Music. After participation in War II, he carried on research at the University of Kansas.

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MARCHING MANEUVERS

THE MUSICAL MARCHING BAND

THE MUSICAL performance of the band on the march is important as a contribution to that organization's effectiveness on the football field, on the Memorial Day parade, or at any other function that demands good martial music. All the finest uniforms, elaborate drills and formations, and the most complete of band instrumentations would be worth very little if the importance of good musical performance were not stressed.

It is quite disturbing to see a neat, well uniformed band in a fine marching formation only to notice quickly that the music is weak or unsuited to the group. The bad director should exercise good judgment in selecting the music. The marches should not be too difficult; they should be full sounding with solidly arranged brass parts in order that there will be sufficient volume to give the band confidence on the field. Tricky break strains, difficult keys, marches beginning with upbeats, and selections with long and involved reed passages should be generally avoided.

All parts of the march should be clearly defined in arrangement and should have a good melody and counter-melody. Second and third trombone parts which may not have important harmonic passages may play the first part in order to obtain uniform slide positions. Various band directors rewrite the flourishing parts of the cornet passages for the clarinets and flutes in order to lessen the technical difficulty of the cornet passages by doubling or by passing the difficult phrases on to the more flexible sections.

Memorize Marching Music?

There are two schools of thought in regard to the matter of carrying music or memorizing it for the marching band. In their books on this subject both Hindsley and Dvorak* agree that the marching band should carry proper music and music lyres while on parade. Reasons for this are that there would be less chance of forgetting the music, faking, or otherwise breaking down while playing on the march. Whereas Dvorak lists no alternative in his book, Hindsley does recognize the use of march memorizations for the marching band.

IRVIN HOLLINGSWORTH
Sheldon, Illinois

The other school of thought on the matter of memorizations is that memorization is the only way to get an effective performance while marching. Here the players, unhampered by music books before their faces, are able to devote close attention to the signals of the drum major. Recordings of the band's performances are suggested as good methods of checking the volume and tonal balance of the various sections.

Besides regulation marches, many use novelty and popular music. No set routine for this practice is followed; only the cleverness of the director in associating the tune to an idea is the guiding light. Many effective marching routines have been fitted to the popular ballads that are sweeping the country today.

"Non-Marching" Instruments

Associated with the musical quality of the marching band is the practice of many directors to do some necessary changing of certain musicians from one instrument to another. The bassoon, oboe, and occasionally the baritone saxophone are left out of the march line-up. If at all possible, these players should be retained in the band and be transferred to some other instrument. Such temporarily "displaced" musicians could very easily play bell lyras, snare or bass drums, cymbals, or any of the clarinets—B-flat, alto, or bass. Common practices are:

1. Emphasize the brass strength in the band.
2. Change the double reeds to clarinets or saxophones.
3. Transfer baritone saxophones and bass saxophones to other reeds.
4. Change some French Horn players to baritone horns or mellophones.
5. Transfer oboe players to bell lyras.
6. Baton twirlers and drum majors may be procured from this group of "displaced" players. Their knowledge of band routine would be first hand.

Extra cornetists may be temporarily transferred to E-flat mellophones and bell-front upright altos without complications involving reading or fingering. Additional tubas, trombones, baritone horns, and the like may also be obtained in this manner with some necessary readjustment which in most cases is not too difficult and is well worth the effort.

Herald Trumpets

The addition of herald trumpets can add a touch of grandeur to any parade, field formation, or ceremony of regal nature. Wherever possible, it is good to employ these touches of showmanship without detracting from the band's rightful dignity.

The percussion section should be a unified ensemble which can accompany the band with flexible, rhythmical, versatile, and musical cadences. With this rhythmic and solid percussion foundation, the band can operate as a smooth marching organization. The commanding signals of the drum major must be standard, simplified, and clearly presented to the band so as to preclude the possibility of mistakes.

In conclusion, it should be recognized that the musical marching band is that band which is properly instrumentated, thoroughly rehearsed in suitable music, guided by an alert and an intelligent drum major, and coordinated and directed by a highly resourceful, well trained conductor. Let us not forget that the band is a *musical* organization.

Glamorizing Band Formations

RICHARD SCHILLING
St. Marys, Ohio

ONCE AGAIN the season has arrived for the director of the marching band to "thrill" the football fans with a spectacular demonstration of marching and formations during the half-time intermission. To present something new every game over a period of years is proving to be more of a headache each season, for experience is *not* the best teacher in this case. It is not so much the "how" or "why," as it is the finding or creating of something novel.

One solution to this problem is the "glamorizing" of standard formations, particularly the picture formation. If the people of your community have a sense of humor, this idea will prove successful. If they don't, then stick to the formal presentation of drills and maneuvers.

The Locomotive

Many directors have used the locomotive formative, playing "Chattanooga Choo-Choo" or "Workin' On De Railroad," as the wheels revolve. To make it more realistic, place your majorettes in a straight line between the two big wheels and have them hold their batons end to end, as one long rod. The brass players remove their mouthpieces, place the cup-side over the hole, and "puff" into the shank-end of the mouthpiece on a given signal.

Twenty brasses will make a good, full effect of the train sound in this manner. A steam or smoke effect can be made by having one of the band managers or prop boys stand behind the center person in the top of the stack with a bucket filled with water and dry ice. If one isn't fortunate enough to have at least a light breeze the day of the game to blow the steam out over the locomotive, he can hook the bucket to the top of a five or six-foot pole. The prop boy can then

steady the pole and the steam will easily been seen as it pours from the bucket. Having established this set up, now proceed as follows:

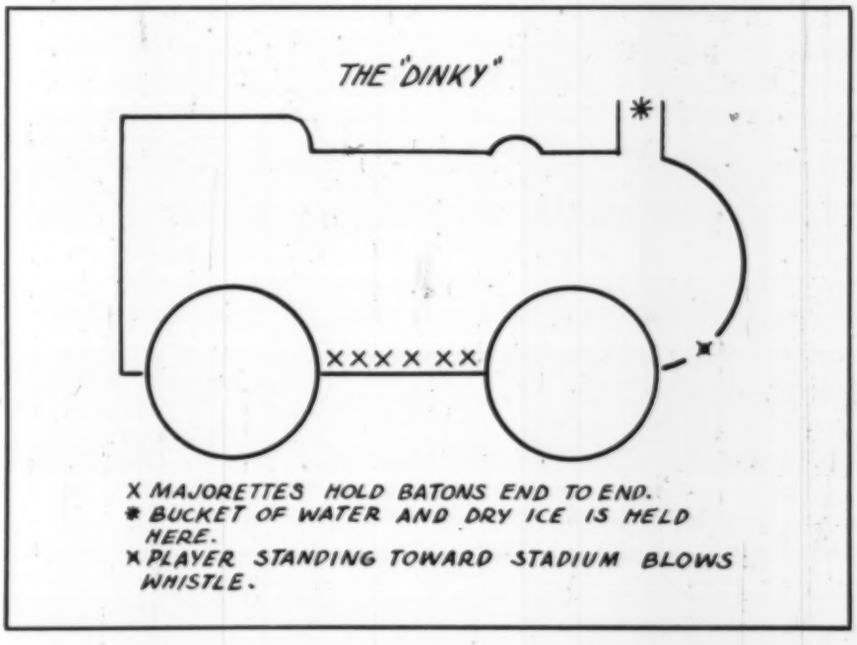
1. With the director in a position where every band member can see him, the brass players "puff" through their inverted mouthpieces on a slow 4/4 beat from the director.

2. The solid rod of batons begin a back-and-forth motion in tempo with the brasses.

3. The players in the wheels step off very slowly, taking a step with each train sound from the brasses.

4. The director's beat is slighfly accelerated until the tempo of the piece to be played is reached. (One can beat out four measures of a 4/4 tempo, arriving at the tempo of "Workin' on De Railroad" in the fourth measure. This way, the players can count to sixteen before stopping the train sound.)

5. After the last puff from the brasses, one measure of 4 beats is given to the blowing of the train whistle. This is done primarily to give your brass players ample time to replace their mouthpieces. (One can use the cuckoo-whistle for the sound here, on the "toot---toot--to toot" rhythm, with the slide lowering the pitch on the last


THE "DINKY"
XXXX XX
X MAJORETTES HOLD BATONS END TO END.
* BUCKET OF WATER AND DRY ICE IS HELD HERE.
X PLAYER STANDING TOWARD STADIUM BLOWS WHISTLE.

beat. This creates the old "dinky" train whistle effect.)

6. After the fourth beat of the whistle, the piece is played (wheels revolving and rod moving in tempo.)

7. At conclusion of music, whistle sounds again, brasses remove mouthpieces, and once more go through the 16 beats of the train sound. This time, however, a stopping effect is created by retarding the tempo each measure until a long hold is finally made on the last puff from the brasses. (With the wheels moving clockwise, the baton-rod moving back and forth, the brasses puffing out the train sound, and the dry ice bubbling in the bucket of water, you have a realistic effect.) See diagram.

Bubble Pipe

Place the band in formation to outline a bubble pipe. As the pipe is being formed, prop boys carry several dozen vari-colored gas-filled balloons in a box to top center of bowl of pipe. As the band plays "I'm Forever Blowing Bubbles," the prop boys release the balloons. You can get a good laugh by painting "No Soap" on one side of the box in big letters, and "Duz Does Everything" on the opposite side. As the band begins playing, turn the "No Soap" sign to the stadium; then on a given measure, release the balloons and turn the "Duz" slogan to the stadium. (Some directors have used the liquid soap and wire sets, sold at the 10c store to produce actual bubbles. These were handled by the members in the top of the bowl.)

State Formation

A humorous situation is created by having a small boy carry a sprinkling can along the path of a river in the outline of your state. For example, while playing "Down By The Ohio," or "Beautiful Ohio," have the boy walk along the bottom of the formation, pouring water out of the sprinkling can. The art class will print a sign with the name of the river, which can be carried in the left hand or tied to the sprinkling can. See diagram.

Donkey and Elephant

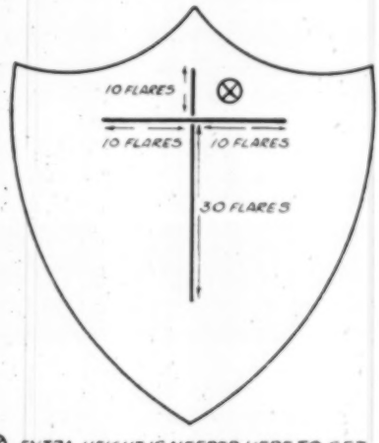
Divide the band into two equal sections; march them to center of field from opposite ends, one group headed by the donkey and the other by the elephant. (Large papier-mache heads can be purchased from novelty houses

BOY FOLLOWS DIRECTION OF ARROWS, POURING WATER OUT OF SPRINKLING CAN. ATTACH "OHIO RIVER" SIGN TO CAN.

or made by the art classes. Two boys and the conventional blanket, brown for donkey and gray for elephant, can be used.) As two sections meet, donkey and elephant give a humorous act of teasing each other. The band members form a large question mark or spell out "VOTE," which will serve as an encouragement for the citizens to go to the polls. The donkey and elephant leave the field together, giving the impression of friendship.

Shield and Flares

Flares can be used as a part of the night formation, as well as the standard shadow drills. A brief example is using red flares to outline a cross in the center of a Crusader's shield, formed by the band. Prop boys can place and light flares very quickly. The shield must be large enough that players aren't close to the flares. See diagram.



⊗ EXTRA HEIGHT IS NEEDED HERE TO GET THE RIGHT EFFECT FROM THE STADIUM.

Cross is formed by 60 red flares. Ten prop boys placing six flares each can set up and light them in 15 seconds. Have the top detached from each flare before taking them on the field. Extinguish by having each of three boys quickly drop 20 of the flares in a bucket of water. This is much safer and quicker than stamping them out.

The Automobile

Let the band line up in the outline of an automobile, including steering wheel. The illusion of forward movement may be given by those bandsmen who represent the tires marching in circles.

Whole-School Project

Invite the various departments of your school to assist in putting on your formations. They will become interested in your efforts by having a part in it. *Be sure to give them credit!* Announce their assistance over the public-address system at the game and mention it in your newspaper articles.

You'll be surprised how many boys will volunteer as prop managers for the band. Give them a uniform, even if it is an old one from previous years. They will feel more important "dressed-up." The chemistry class can fill the balloons with gas, the art classes will be glad to print the signs, and the home economics class can make any costumes or special flags that may be needed.

With the assistance of the entire school, one can make his band show a "glamorous" demonstration.

YOUR NAME IN PRINT!

The author of this article has kindly consented to compile for The INSTRUMENTALIST a handbook on Football Maneuvers, including drawings, directions, and music titles. Directors are invited to send full data concerning one or more of their favorite formations (particularly those original and hitherto unpublished) to Richard Schilling, Instrumental Supervisor, Memorial High School, St. Marys, Ohio. A complete copy of the finished booklet will be sent by The INSTRUMENTALIST — free of charge to each person submitting one or more usable ideas—Send it now!

FAVORITE MANEUVERS

From Our Readers

The Star

The star may be either four, five, or six pointed. Suggested music, "Star Dust." Particularly effective at night with lights on hats.

The Bell

The clapper may move back and forth. Each person must use a different length stride (larger at the bottom, almost no movement at the top) so that the clapper remains in a straight line. Precision must be exercised in letting the clapper "about face" and reverse direction at the end of every four measures. Suggested music, "The Bells of St. Marys."

The Lyre

The lyre formation can be used on almost any occasion and with almost any music. It may be used with a cross bar at the top and with three vertical bars reaching from the cross bar to the lower outline of the lyre.

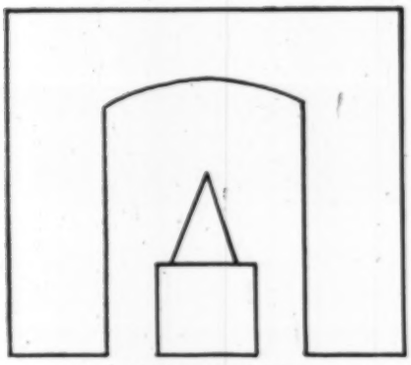
The Heart

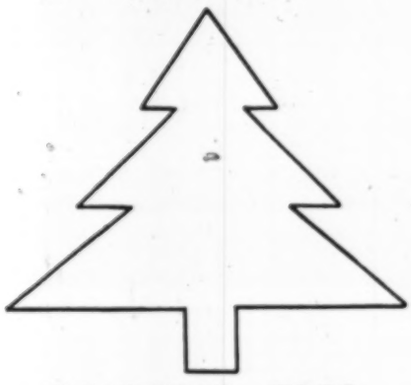
Use the heart in profile with a single or double line of bandsmen according to the size of your band. Effective at night with lights on hats. Let the band play "Let Me Call You Sweetheart." Two members may come on field with a sign "MOM" painted in large letters on cardboard or box. On second chorus, reverse the sign showing the letters "DAD." Flashlights at either end of sign may illuminate letters.—A. E. Havens, Yuma, Arizona.

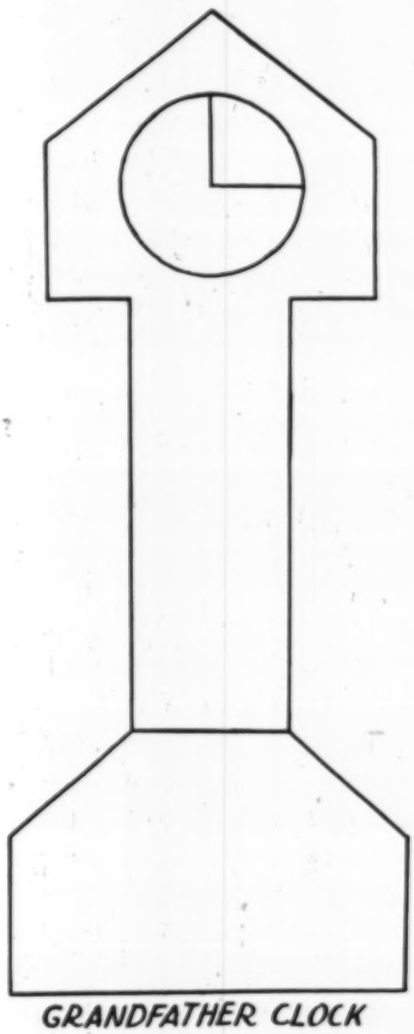
Grandfather's Clock

Let the band form the outline of a grandfather's clock (see diagram). A program may be built up using the theme "As Time Goes By." Drums begin "tick-tock" and repeat for each segue into various tunes:

Twelve Midnight. From "Danse Macabre" take the theme of Death tuning his fiddle, calling all to the events to follow. *One a.m.* (Bandsmen indicate hour on face of clock), Music: Hickory Dickory Dock. *Three a.m.* (change hands on clock), "It's Three O'clock in the Morning." *Five a.m.*, "Milkman, Keep Those Bottles Quiet." *Seven a.m.*, "Reveille" or "Oh, How I Hate to Get Up in the Morning"! *Nine a.m.*, "Heigh Ho! Heigh Ho! It's Off to Work We Go." *Twelve Noon*, "One Meat Ball." *Four p.m.*, "Time on My Hands." *Seven p.m.*, "Dinner for Two Please, James." *Nine p.m.*, "Throw Another Log on the Fire." *Eleven p.m.*, "Taps," and into finale of "As Time Goes By." Use school song to reform and go off the field.—Walter C. Welke, University of Washington.





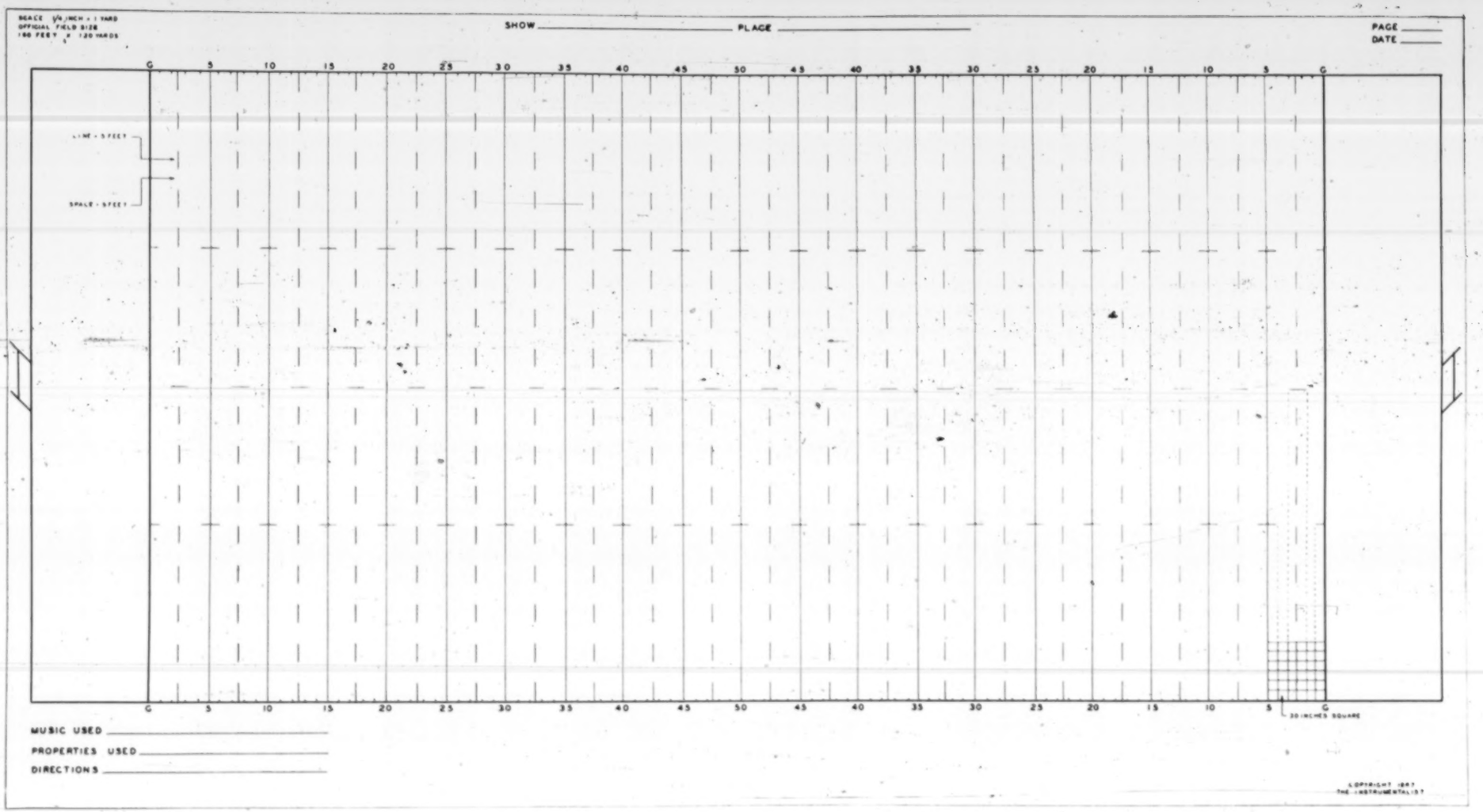


The Circus

Playing a circus tune or a standard quickstep march, the band forms a circle, double or single, depending on the size of the group. The drum major takes a place in the center of the ring, signals a rolloff, and the band goes into the "Tiger Rag." While they are playing the first strain (verse), the drum major makes a simulated whip by fastening some previously prepared streamers (school colors) to his baton. At the same time, the sousaphone players have stepped out of place, enter as if coming into a circus ring, and proceed to prance around the ring like the opening of a tiger act. The D.M. cracks his whip (slap stick or pistol in band) and as the band goes into the second strain (chorus) the "cats" begin to line up at the far side of the circle facing the crowd. At the end of the second strain the band cuts out and leaves a single muffled drum beating a tom-tom beat, ad lib. The cats constantly get out of line and are whipped back into formation, roaring on the sousaphones and stamping the ground. Finally the cats are lined up. The solo cornet player steps into the ring and, taking a hot pick up, leads the band into the second strain, playing a high hot chorus against the band background. The cats are interested, begin to two step to the music, advance across the circle, and on the last few chords bow low so that the bells of the sousaphones touch the ground in front of the soloist. During the applause all return to circle positions and the band is ready to resume marching formation. Time required 4 to 5½ minutes. Music: "Tiger Rag" arranged by Paul Yoder.—Al G. Wright, Senior High School, Miami, Florida.

The Spiral

A simple and applause-producing maneuver: Band faces grandstand in formation with drum major in front and center. D.M. leads column into a broad circle. When entire band is thus moving, leader begins to diminish



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size of circle and continues until it can be made no smaller. He then reverses direction and begins to expand the circle, moving in between the ranks of those who are still moving toward the center. When entire band has unwound itself into one broad circle, the D.M. leads band back into column of 4s or 6s.—C. Wallace Gould, State Teachers College, Springfield, South Dakota.

Armistice Day

Properties: flashlights and gas-filled toy balloons. Players in upper left corner of field have blue balloons, the others red and white, alternating by files. Let the band form the figures "1918" for playing "Over There," and "1947" for "America, the Beautiful." Extinguish floodlights. Each player brings his balloon out of concealment and holds lighted flashlight under it, forming outline of American flag. Trumpeter sounds "Taps." Relight floodlights. Bandsmen release balloons, which rise in flag formation, wave slightly in the quiet air and disappear into the darkness, while the band plays the "Star Spangled Banner."—Newell Long, Indiana University.

Thanksgiving Games

Entering the field in two single files, the band forms an Indian TEEPEE playing "Dagger Dance" from "Natoma" by Victor Herbert. Break into a FULL MOON formation—"Shine on Harvest Moon." Form a CHURCH outline—"Praise God From Whom All Blessings Flow." Easy to do. Simplicity and timeliness proves most effective.—George C. Wilson, University of Missouri.

Winter Wonderland

For any late game, especially after Thanksgiving. Use characters dressed as Santa Claus, Father Time, twins or any dance character(s), young child to represent the "Spirit of the New Year" dressed in appropriate costume, several young people costumed as reindeer to pull the sled. Properties: A railroad express wagon with plywood sides or other suitable vehicle to represent sled, two large radio or refrigerator boxes to hold characters mentioned. First box is opened for doll dance, and Father Time opens the other with New Year song.

For fireplace (see diagram) play "Jingle Bells" while Santa comes out of fireplace (this formation may be varied by the addition of a chimney above fireplace). Additional music, "Santa Claus is Coming to Town."

Change formation to Christmas tree (see diagram) playing "Oh, Christmas Tree" (O Tannenbaum). Light sparklers on first beat. One bandsman may stand at tip with double flaming baton. Let Santa deposit the boxes at base of tree. Play "Jingle Bells" or other suitable tune for dance of the dolls.

Play "Auld Lang Syne" while Father Time changes a large "1947" sign into "1948." Follow with lively appropriate New Year song while second large package is opened and the "spirit of the New Year" breaks out of box. Fall into formation and go off field playing "Winter Wonderland." Use fanfare as finale.—Walter Welke, University of Washington.

*References

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Grooming the Marching Band for High School Contests, Volume III—Bennett. (GHM)

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Marching Band Formations and Drills—Wettlaufer, New York State Music News, February, April, and May, 1947.

TAKE MOVIES of your *MARCHING BAND*

There are few more potent means of improving a marching band than to have the membership see their own mistakes on the screen. It does not require a professional photographer to take these movies. Enlist an interested citizen who has a 16 mm. movie camera (an 8 mm. will do if a 16 mm. is not available). The cost of a roll of film is negligent as compared to the thrill the band members will experience and the resultant improvement effected in the band's maneuvers. Black and white film is much cheaper than the colored, is better suited for a dark day; the color film, on the other hand, shows off the uniforms, and provides a more interesting and thrilling spectacle. Most school movie projectors are made to handle 16 mm. film.

In order to take the band from the top of a building or the top of high bleachers it is highly desirable to equip the movie camera with a telephoto lens. This lens will bring the band up closer just as in looking through a telescope. Instruct the movie taker what to expect: "Enter field from South gate, march across field, countermarch, etc.". This will prime him so that he will not be winding up the camera just when the band is doing a countermarch, or going into a difficult formation. With the use of a fast lens and cutting down the speed of the camera (from 16 to 8 frames per second), it is possible to take movies under rather poor lighting conditions.

Slow Motion

By speeding up the number of frames per second (from 16 to 24 or 32) it is possible to slow down the movements of the band or drum major so that the movements will appear as slow motion on the screen. To compensate for the increased speed of taking the pictures (resulting in slow motion on the screen) it is necessary to open the lens of the camera correspondingly when taking the picture. With the possibilities of using two different kinds of film (color and black-and-white), one of two different cameras (16 and 8 mm.), and the variable speeds of taking the film, it is possible for even the amateur to secure a surprising number of interesting variations which can be very inexpensive if need be (8 mm. with black and white film). A wide angle lens for showing a maximum part of the band at close range, and a telephoto lens to enlarge the band at a distance are useful additions to the standard lens found on the movie camera.

A little planning will enhance the movie a great deal. Start by taking something to show the nature of the occasion, the names of the opposing schools as lettered on the base drum or the player's jerseys, the name plaque on the visiting school building. A closeup of the band director, the principal of the school, the head cheer leader, the drum major, the honored guest, etc. etc., all will make the movie something to keep. The final score of the game can be taken from the score board. These movies can be used again in later years to show how a certain formation looks when executed poorly or well.

Take movies for education and fun!

BASS-IC FACTS *ON* INTONATION

NEWELL H. LONG
Indiana University

Photo by courtesy of Al G. Wright, Bandmaster, Senior High School, Miami, Florida.

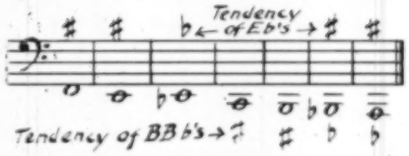
DOES YOUR sousaphone section sound like a squadron of B-29's when asked to sustain a tone independently of the rest of the band? If not, you are fortunate, because any group of tubas which contains either Eb basses or BBb basses is a potential source of intonational headaches. If the group contains *both* Eb and BBb basses, even more acute headaches may be expected.

Luckily, the causes of these tonal conflicts in school band bass sections generally boil down to just two, which, if teachers and pupils will take the trouble to study them, can be removed by a little patient drill. That dream of a bass section that plays in tune can be realized!

Causes

The two principal causes of bad intonation in tuba playing are: 1. When tones are played that require the use of the 1st-3rd and the 1st-2nd-3rd combinations of valves, the sound will usually be sharp. The acoustical reason for this can be illustrated as follows: To the 1st valve is attached enough tubing to increase the length of the instrument by about one eighth if added to the open horn. This addition of one eighth of the length is what is required to lower any tone a whole step. When we have the 3rd valve down, or both 2nd and 3rd down, and want to lower the pitch a whole step we need to add not only one eighth of the length of the open horn, but in addition, one eighth of the 3rd valve (or 2nd and 3rd valve) tubing length. Therefore, it is evident that the 1st valve tubing must be too short to lower the pitch a whole step when used in combination with the other valves.

2. When playing tones on the second partial (the lowest series usually employed) careless students will generally play flat. Players do not ordinarily encounter the tones of the first partial—the "fundamentals," frequently referred to as "pedal" tones—therefore they consider the second partial as the lowest series of tones they can play, and consequently relax the embouchure and breath support far too much for best production of these tones. In this instance the flatting is not due to an inherent fault in tuba construction, but to poorly adjusted embouchures by which the players frequently "lip" the instruments out of tune. When the second harmonic is played with good tone quality, the flatting is not apt to be present.



These two causes of bad intonation exist with the other brasses, too, but the effects are likely to be particularly distressing in the basses, because the bass parts call more frequently for low tones where these problems occur.

The Trouble Spots

The following tones, in notation just below the bass clef, are the ones that cause the most trouble. Here is what one may expect when young players attempt them:

F—BBb basses satisfactory; Eb basses sharp because of 1st-3rd valve combination.

E—BBb basses satisfactory; Eb basses very sharp because of 1st-2nd-3rd fingering.

Eb—BBb's satisfactory; Eb's likely to flat (cause 2 above).

C—BBb's sharp because of 1st-3rd fingering; Eb's may flat a little (cause 2).

B—BBb's very sharp because 1st-2nd-3rd valve combination is required; Eb's probably satisfactory.

Bb—Here it's the BBb players who are apt to flat (cause 2), while the Eb's sharp because of the 1st-3rd fingering.

A—BBb's flat (cause 2); Eb's very sharp (cause 1).

Remedies

Once a player becomes aware of his tendency to flat or sharp a tone as indicated above, he can be taught to remedy the out-of-tuneness by "lipping" it down or up as needed.

If a tone is sharp because it requires a 1st-3rd or 1st-2nd-3rd valve combination (cause 1), the player needs only to drop the lower jaw slightly, thereby increasing the size of the opening between his lips, to correct the pitch. There will be some sacrifice in tone quality, but this will be more than compensated by the im-

provement in chord sounds when the bass part is better in tune. Where 1st-3rd or 1st-2nd-3rd fingered tones must be sustained for a long time, the player may have an opportunity to pull the 3rd valve slide somewhat a little before the tone occurs.

Players who flat the tones of the second partial (cause 2) probably over-relax the lip tension, lessen the breath support too much, enlarge the opening between the lips too much, or perhaps they let the lips protrude into the mouthpiece. Ask these players to thrust the jaw slightly forward, to round out the opening between the lips (particularly with the lower lip), and to try to maintain the embouchure in a flat, vertical plane. The improvement in the quality and pitch of these tones when players follow such suggestions is frequently surprising.

For either individual or group drill to improve the intonation of basses, descending arpeggios, played softly and repeated more loudly, are especially recommended. Most students can sense pitch errors more easily when playing along chord lines than when playing along scale lines. The descending arpeggios permit them to tune the low tones to those above which are more stable in pitch. The slow, critical study of octave intervals is also helpful.

All BBb's?

From the above enumeration and description of the tuba trouble spots one might conclude that those band directors are wise who prefer a section containing BBb basses exclusively to one containing a mixture of BBb and Eb instruments. It must be admitted that with basses all of the same size one is more likely to have a section that plays in tune with itself.

However, since much effort and care should be exercised to bring a section of BBb's in tune with the rest of the band anyhow, the additional effort required to bring a few Eb basses into tonal agreement would be slight. Therefore, why not have about one third of the basses Eb's in order to retain some of the bite and punch which these smaller tubas can give to a fast melodic passage?

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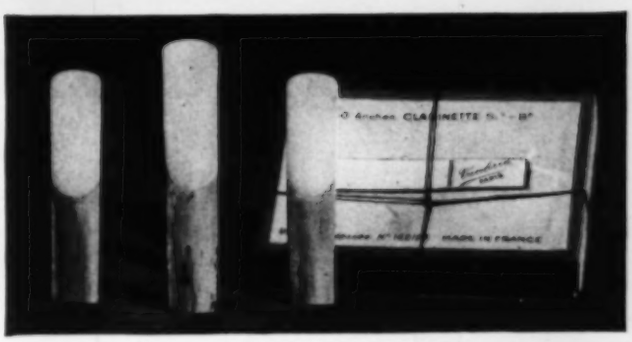

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WOODWIND clinic

FUNDAMENTALS FOR THE ADVANCED CLARINETIST

GEORGE E. WALN
Oberlin Conservatory

OUR ARTICLE of nearly a year ago (THE INSTRUMENTALIST, November-December, 1946) was devoted to the problems of the beginning clarinetist.

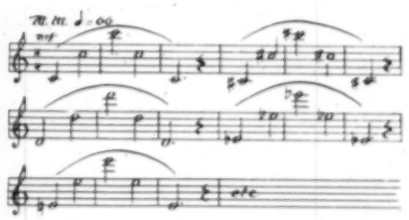
This article will concern clarinetists who are in the intermediate or advanced stage of performance. I hope their teachers will derive help from these suggestions dealing with technic in its relation to practice routine, tuning, and tonguing.

Danger: Too Much Technic Stress!

It is generally recognized by clarinetists that a fair grasp of facility on the instrument is a necessity as a working basis for expressing music beautifully. With this belief I am in complete agreement. Too much stress on the technic side *does* have its dangers. My experience with clarinetists who have completed high school gives me some cause for alarm. It is safe to estimate that half of the students who enter college show little interest in studies of slow expressive character. Instead, they delight in the studies which are fast and brilliant. Nearly every year among my own freshmen students there are two or three players who show good training in finger technic but who openly express their dislike for etudes of the *adagio* marking, even in books like the famous "Rose—Thirty-Two Etudes." My alarm is not over these people who will study with specialized college teachers, because experience shows that they do learn, even before the freshman year is over, to appreciate the beauty of the expressive composition. My concern is for the clarinetist who after high school does not continue serious music study. In my opinion he is missing *music* in its broadest sense if he leaves high school without appreciation of the beauty in the slower style. It is in this style that the performer has the opportunity to display his artistry in the expression of shadings, moods, and beautiful phrasing. My respected former teacher, Gustave Langenus, used to say to me "Play with a beautiful tone, and the technic will take care of itself." This seems to me to be true, because one's higher musical ideal which comes from fine tone and musical playing will in itself require smooth and adequate technic; hence the player will acquire it without too much special attention.

Practice Routine

In relation to the preceding paragraph a few suggestions as to a balanced routine may be in order. As the following suggestions are made I am thinking of a student in the upper high school group who now plays moderately well.

1. Practice slurred octaves. A proper mental approach and effort in slurring octaves slowly such as shown in the illustration should accomplish the following: (a) help intonation by the player's learning to hear and favor the pitch between octaves; (b) improve tone quality; (c) develop embouchure flexibility and blend between various parts of the range of the instrument; (d) develop the use of superior alternate fingerings in the high register for bringing out better intonation and resonance.

2. Play scales from memory. In a systematic procedure of learning one or two scales each lesson, with frequent review, the student should thoroughly learn all major, minor, and chromatic scales. These should be practiced slurred and staccato in a rhythmic pattern which will afford considerable drill. The player should be able to identify all scales by their signature or by their key name. Scale practice will develop a smooth and even finger technic which will be usable in all other playing. Various forms of the chord must likewise be practiced.

3. Practice studies and etudes. From one of several good books the student should study etudes which vary between the lively type and the slow *adagio* expressive type. Most young students are perplexed when they approach an etude which is marked *adagio* and has groups of thirty-second notes where a division of the beat is strongly advisable. It is an obvious fact, also, that players have an improper conception of the speed of an *adagio* or *largo* movement. These tempi are generally taken much too fast.

4. Solo and duet playing. To complete the student's practice routine he should prepare solo material and duets where the chance for phrasing, expression of mood, etc. prevails. Solos should be chosen for their musical content and not necessarily for their advanced technic. There are many such numbers!

As the student advances and becomes more mature in his playing he will aspire to study orchestral excerpts and band parts. Also, he should practice long tones to acquire a wide range of dynamics which he will be able to play in tune.

Tuning the Clarinet

The clarinet is a very delicate instrument which is greatly affected by variation of temperature and humidity. Have you noticed in winter when the heat dries the air, the pitch of the clarinet rises? Often my students become alarmed in winter because they have to pull out so far at the barrel to bring their pitch down to "A-440". In a room of 75 degrees the pitch of the clarinet will be higher in winter than in summer. This is because in winter the air is dried by the artificial heat. Dry air is less dense than moist air and thus offers less resistance to the vibrations of sound which pass through it—hence a faster vibration, which means higher pitch.

Quite often where the clarinetist has to pull at the barrel to get low enough in pitch, he will help his tuning over the entire range by pulling out at the middle joint. The throat tones which lie closest to the tuning barrel should be put in tune by pulling at the barrel. To lower the middle register and low register notes, however, some of the tuning often can be done most successfully by pulling at the middle joint. Generally the metal clarinets need to be pulled at the barrel quite a distance to lower the throat tones and the high "C".

There are added ways of favoring pitch and giving greater resonance to certain tones which deserve brief mention. One refers to fingerings—the choice of the proper fingering and the use of added holes and keys. Perhaps at a later date a chart may be submitted which will show these. The second way to favor pitch refers to the coordination of breath and embouchure. The more proficient a player becomes the more conscious he becomes of the sensitive coordination between the instrument, mouthpiece, reed, embouchure, and breath. In general, the tight embouchure raises pitch and a strong breath pressure lowers it. In a "pp" passage the player must give adequate breath support to avoid playing sharp.

Pointers on Tonguing

It seems to be more nearly the rule than the exception for the clarinetist to have trouble in making a proper attack in the upper middle register. A weakness in attack generally shows up when starting the tones in the upper middle register around "g" and "a". The problem is to eliminate the percussive "huh" sound which precedes the start of the tone. Sometimes the solution to the problem is easy and sometimes it is difficult. My friend Russell Howland at the University of Michigan made the statement that the clarinetist must have the correct mental conception of how to make an attack. I agree. The serious student will think through the problem and will develop the correct conception. Toward this end the following suggestions should help:

1. Use a very light attack—Keep the tip of the tongue very close to the tip of the reed so that the lightest possible touch to the reed will follow.

2. Use adequate breath support—Be sure that a firm breath lift is present to make the tone sound clearly and easily the instant the tongue leaves the reed.

3. Correct embouchure—The embouchure must not change when the attack is being made. To make the reed respond at the precise and exact speed which is required for these particular tones there must be a sensitive embouchure, free from interference from improper attack. I like the plan of starting the tone without the use of the tongue at all—using the breath attack. When the tone will start free from the percussive sound the tongue may be lightly introduced without disturbance. Through this procedure the exact conception of how to tongue in this register is gained.

NOTE: If readers care to comment or raise questions pertaining to clarinet or any of the woodwinds, feel free to write. Discussion of your questions or comments can be made in the INSTRUMENTALIST for the benefit of all readers. Your name will be withheld if you so specify.

NOTE—In our next issue Mr. Kenneth Douse, United States Marine Band saxophonist, will discuss the problems of the saxophone. In other coming issues Mr. Waln will discuss intonation problems, promotion of ensembles, and post-war contest playing on the woodwinds.

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WILL THE PRICE OF INSTRUMENTS COME DOWN SOON?

By

PAUL M. GAZLAY

DURING the past few months there has been a lot of talk about price reduction, and we in the music business have been asked when we are going to reduce the prices of band and orchestra instruments.

We can well understand why bandmasters and music educators are asking this question when a bassoon or bass clarinet now costs about as much as a Ford or Chevrolet cost before the war and when a boy or girl shopping for a cornet or clarinet or trombone must take along at least a hundred dollar bill.

Such a question, however, reveals confusion in the thinking of many people concerning prices. The question is based on the assumption that all prices are out of line and that all prices can be reduced. This assumption is not true, for all prices have not increased at the same rate and some prices are much more inflated than others.

Over the Crest

In general, it is the non-durable, or "soft", goods and services which have increased most in price; durable goods of most kinds have not increased nearly so much. Some "soft" goods have doubled or trebled in price since before the war. Farm products, foods and textiles have been among the leaders. Correction of this out-of-balance condition is the first hope of price reduction. Prices of these kinds of products are coming down. Standard indexes show a decline of commodity prices since March. Some individual items have declined as much as ten per cent from their 1947 high, among such being flour, lard, cotton cloth, silver and steel scrap.

In mid-April the National Association of Manufacturers conducted a survey of nearly 6000 manufacturers, asking them "Have you made any reduction in your prices, effective this year?" Twenty per cent answered "yes" but most of these answering "yes" were manufacturers of shoes, food, beverages, textiles and rubber. There was little evidence of price reduction in such products as cement, glass, iron, steel, machinery and heavy equipment.

Profits Down

This same out-of-balance is reflected in the earnings of different types of firms. Profits last year, figured against net worth, show that the big profit takers were the trading group with 22.3 per cent, services (hotels, restaurants, amusements) with 19.4 per cent, while manufacturing as a whole trailed with only 12.1. The big spending spree of the consumer in recent years has benefited those industries that had the supplies—food and drink and clothing and recreational facilities—but manufacturers have not done nearly so well, because of the many production problems.

Not only in total profits but in profit margins are the durable goods manufacturers behind the procession. The margin of profit on sales for 1155 manufacturing industries in 1946 was six per cent compared with 7.6 in 1936 and 7.5 in 1940, according to an analysis made recently by the National City Bank.

Band instrument industry manufacturing follows the national pattern for durable goods manufacturing except that *band instrument price increases are lower than average, even for durable goods.* The prices of some durable goods products have doubled since before the war, and durable goods prices as a whole are more than 70 per cent above the prewar level. In comparison with these price increases, our band instrument prices are up only 47.4 per cent and our drum prices are up only 41.6 per cent above prewar levels.

Raw Materials

Nearly every raw material we use in manufacture is up in cost at least 100 per cent over the prewar level. Raw materials as a whole are shown by the Bureau of Labor Statistics to have increased 130 per cent from 1939 to April, 1947. In the six months alone following decontrol last October, copper—one of our most basic raw materials—rose more than 40 per cent and skins for drum heads went up over 65 per cent.

Raw materials cost us much more than they did prewar but it is the increase of labor costs that is our real problem. About 80 per cent of our costs is labor, and labor costs now are more than 70 per cent above prewar. As long as labor rates stay where they are, there is little chance of reducing prices in our manufactured musical merchandise, for *our prices are pegged to high wages* and there is nothing we can do about it. Nothing short of a serious depression is likely to reduce labor rates, so we will have to get used to present higher prices of band and orchestra instruments.

The author of this timely and authoritative article is vice president of C. G. Conn, Ltd., Elkhart, Indiana, reputed to be the world's largest manufacturer of band and orchestra instruments. Mr. Gazlay has been connected with the Conn company since 1923 and is general manager of all manufacturing and distributing divisions.

Count the Parts

It will come as a surprise to many that such a high proportion of our costs is for labor. In spite of steady modernization of the band instrument industry manufacturing methods, the skill of the worker is still the most important part of making a fine instrument. There are so many tiny parts in a musical instrument which have to be made and fitted together with great precision, that hours and hours of skilled labor are necessary. Even a comparatively simple instrument like a cornet has more than 175 parts. A full Boehm system clarinet has 250 parts and it requires three full days of a skilled worker to mount, spring and adjust the key mechanism. The key system of a plateau Conservatory system oboe has 355 parts, and to make the keys, mount them on the instrument, spring and adjust them require the services of a skilled craftsman for seven full days. The total weight of the keys is only 28 ounces, so the cost of the raw material is negligible; it is the skilled labor which causes the cost to mount.

Making keys for woodwinds is chiefly bench work but reaming the bodies and boring the tone holes and threading the body for posts, etc., are machine operations. In our plants special machines have been developed for this work but labor costs are still high, for even on these efficient, labor-saving machines, there are over 100 operations on the lower joint—over 200 total on a single body.

The finest precision required in the manufacturing process is that connected with the making of piston and rotary valves. Here the craftsman works to dimensions measured in tenths of a thousandth of an inch—about 1/30 the diameter of a human hair. On a single valve, consisting of one casing and one piston, there are 85 separate operations, many of them requiring great accuracy and precision. All of this costs money and explains a little about the price of a band or orchestra instrument.

Labor Controls Prices

We believe that any price is too high if it can be reduced, and we are trying hard to keep all costs down to a minimum. We are developing new methods and installing more efficient machines in an effort to cut costs and hold down prices. At the present time, however, it looks like a losing battle, for rising costs are offsetting the small savings we are able to make.

Most musical instruments on the market today give the consumer more for his money than he can get out of almost any other manufactured article, because the prices have not been inflated as have most articles, especially "soft" goods and services. Prices among most band instrument manufacturers have not been raised in proportion even to other durable goods products. But because the present prices are pegged to current high wages, it looks as if the prices will have to stay as they are until wages come down.

McCLUGGAGE

BAND DIRECTOR HONORED

Richard McCluggage, of Vivian, Louisiana, was selected "Vivian's outstanding young man of 1946" for his successful efforts in promoting the music interests of the community. He was presented an award by the state president of the Junior Chamber of Commerce, whose organization sponsored the recognition of outstanding men. McCluggage is chairman of the State Band Association and has been named as president of Ark-La-Tex Music Directors Association and secretary of Region VII.

McCluggage's award reflects credit on the State of Louisiana as well as on the man himself, in that the officials had the wisdom to recognize the service which a band master of McCluggage's caliber renders the community in which he lives and works.

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Mr. Administrator——

EDUCATIONAL MUSIC A CULTURAL FORCE

PHILIP J. LANG
New York City

ANNUALLY at this time of the year the greatest cultural force in this country, educational music, shoves its organization into high gear for the nation-wide dissemination of musical culture. All over this land trumpets, trombones and tubas are polished, clarinets and saxophones are repadded, new heads are tucked on drums and libraries are dusted in preparation for the school year. Equipment is inventoried, repairs ordered, uniforms fitted and catalogues eagerly searched for new material. Conferences are held with school and public officials to program parades, concerts, football games and school exercises.

Unison scales laboriously rendered by the Junior Band herald their initiation into the mysteries of note values, time signatures, clefs and all the fundamental mechanics of music. The strains of "Rosamunde" from the orchestra prove that this is no beginning organization and they, slowly but surely, are adding to their repertoire. The brassy sounds of the Senior Band seem youthfully triumphant. They have progressed from the simplified editions of last year and are windfully massing their forces for an initial onslaught on new fantasies and overtures.

These are the sounds and activities that proclaim the annual rebirth of educational music. Music as well as the "three R's" is again in session and the youth of America, armed with textbook and trumpet, is returning for the fall semester.

Music for the Masses

The number of Junior High, Senior High and College bands, orchestras and glee clubs runs well into the thousands, greatly exceeding similar commercial and adult organizations. Music here is not the passive enjoyment of a movie or the radio performance of the Philharmonic Symphony interrupting our enjoyment of the Sunday comics. For the thousands of performers it is an all engrossing mental and physical occupation. For the listener, he must attend to hear. Recordings, televisings and broadcasts of these musical events are unknown. Participation and attendance is essential.

It is here that the new generations learn an appreciation of music first hand. The works of old and new composers are performed and discussed, instrumental and vocal ensembles are heard and critical faculties developed. Music teachers, instrument manufacturers, composers and music publishers are all partners in this going concern. All are united in a concerted effort to musically educate the future citizens of this country. Their efforts are great and the results are a major contribution to the culture of this nation.

HANSON ON MUSIC

Dr. Howard Hanson of the Eastman School of Music recently criticized Congress' attitude toward the arts as "an expensive and unnecessary luxury, not realizing that one of the most powerful propaganda weapons which Russia is bringing to bear upon us is her music."

He criticizes the record companies as being "too busy with Beethoven and boogie-woogie to bother about making re-pressings of American works available in the 1930s."

An authoritative source says that it is amazing how little is spent on educational films as compared with "fun" films. Wichita, Kansas, for example, spent more money for "fun" films than the entire state paid for educational films.

MUSIC and CRIME

The influence of music in the prevention of juvenile delinquency is suggested by the records of The Music School Settlement in New York, which provides musical instruction at low cost for the less-privileged children of the city. During its 43-year existence, this school has enrolled 45,000 students, not one of whom has ever been charged with delinquency in a juvenile court.

—By Freling Foster in Collier's.

STATE OF THE SCHOOLS

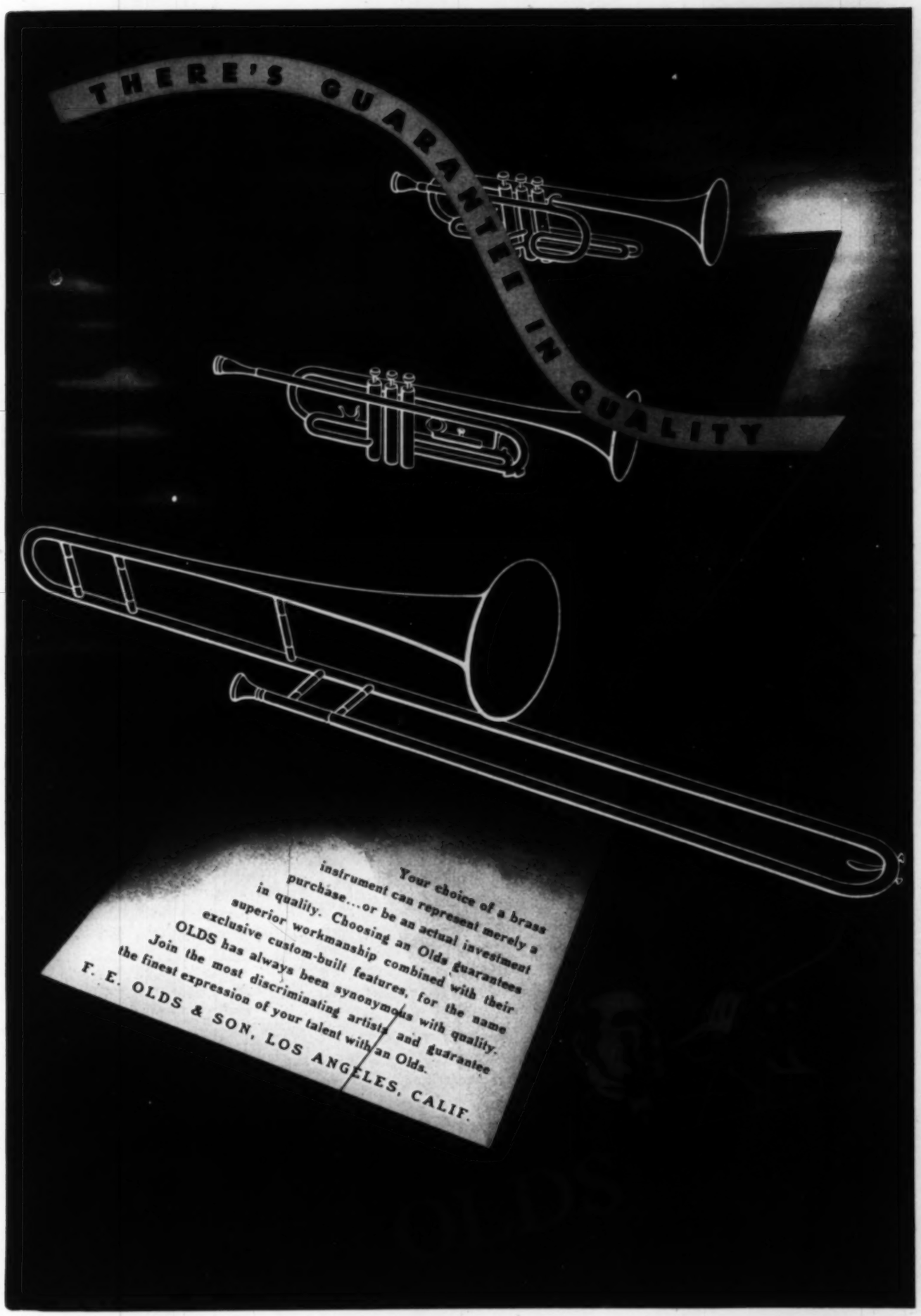
Salary increases for teachers since 1930 have averaged 45.6 per cent, according to a bulletin issued by the Educational Press Association (Washington). Approximately half of this increase has been effective since the war. Education in America, however, has slipped into third place or lower in the general world picture owing to poor buildings and equipment, lack of standardization and uniformity, failure to recognize teachers as intelligent human beings filling their proper places in their community, and tendency to put scientific and commercial interests ahead of cultural goals.

TAPE RECORDER

The new tape recorder "The Sound Mirror" has been put on display. This is the name which was featured lately in LIFE Magazine. It carries the name Brush Development Company, Cleveland, Ohio, and is listed at $229.00.

NYC SCHOOL MUSIC

Four hours daily music training are available to students in the Metropolitan High School of New York City. Training is specifically aimed at the vocational application of music courses including history, theory, and instrument repair. Candidates are required to pass a musical aptitude test, a performance test, and have private tutoring. The plan was promoted on the ground that musicians' salaries and leisure time are above average and that the demand for musicians is increasing.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BRASS clinic

BERNARD FITZGERALD
University of Texas

SELECTING A MOUTHPIECE

THE SELECTION of a mouthpiece is a perplexing problem both to teachers and players. Because of the fact that jaw and lip formations are not identical, the problem is an individual one which cannot be solved by finding a good mouthpiece and recommending it for all players. There are several factors which should be considered in selecting a mouthpiece which is suited to the individual. These factors concern both the individual measurements of the rim, cup, throat, and backbore of the mouthpiece and the numberless possible combinations of these measurements in various proportions.

At the present time several manufacturers offer an extensive variety of mouthpieces with various sizes of cup, bore and rim measurements. However, little has been done to aid the individual in selecting the mouthpiece which will prove most satisfactory. The recommendations of manufacturers are usually based upon the demand indicated by the sales records of certain models, and, not infrequently, manufacturers will admit that the best mouthpieces do not always prove popular. In the absence of scientific means to determine the best combination of mouthpiece measurements for the individual, the trial and error method must be employed and it is hoped that the following criteria will prove helpful since it is obviously impractical to attempt to try out all makes and models of brass instrument mouthpieces.

It is apparent that the beginning player will encounter difficulty in attempting to determine which mouthpiece produces best results since he will not have previous playing experience as a basis for comparison. Therefore the teacher must assume the responsibility for recommending a suitable mouthpiece on the basis of knowledge regarding the factors involved.

The Mouthpiece Rim

The selection of a mouthpiece which has a suitable rim is of prime importance. Three elements should be considered: (a) the width (thickness) of the rim; (b) the shape of the rim surface (flat, concave, or convex); (c) the inside diameter of the rim (often referred to as the width of the cup).

The principal method of deciding upon the most satisfactory rim is by the "feel" of the rim on the lips. The rim should rest comfortably on the lips without cutting into the lip tissue or restricting the muscular action of the embouchure while playing. If the rim is too wide and the inside diameter too large, the lips are likely to become fatigued after playing a very short time and tone control will become very difficult. A rim which is too narrow combined with a small inside rim diameter will tend to produce a tone which is thin and "pinched" because the lips do not have sufficient space to permit a free and unrestricted vibration.

During the past several years mouthpieces with extremely wide "cushion rims" have found favor with many professional musicians in dance orchestras. The popularity of this type of mouthpiece has been due to the ease of producing tones in the high register combined with less fatigue to the embouchure over periods of prolonged playing. This type of mouthpiece usually has a small cup and bore, the resultant tone quality being thin and penetrating but lacking depth and sonority. The wide "cushion type" rim is not recommended unless it is possible to obtain this type of rim in combination with a properly designed cup, throat, and backbore.

A medium wide rim with a rounded outside edge is recommended for players with a muscular lip formation. Players with large or unmuscular lip formations may find that the flat wide rim is more satisfactory since it will provide more support for the lips.

The beginning of the school year will again call the attention of The Instrumental Director to the varied problems encountered in the teaching and playing of the various brass instruments. Questions regarding tone quality, intonation, endurance, range, articulation, and coordination are once again daily problems which must be analyzed and solved both individually and collectively for the beginner and the advanced student. The author hopes that readers will find constructive information and suggestions concerning the teaching techniques and procedures pertaining to the brass instruments.

Questions regarding the problems of playing brass instruments and suggestions for future topics for discussion in this column are invited and should be sent to Bernard Fitzgerald, Department of Music, University of Texas, Austin, Texas.

Many players feel that mouthpieces having a slight "grip" or "edge" on the inside of the rim are preferable to those with a rounded inside edge.

Extremely narrow rims are not recommended because of the fact that this type tends to cut into the lips. With the increasing demand for greater range, flexibility, and endurance in recent years, comparatively few players use the narrow rims at the present time.

It is possible to obtain mouthpieces in which the rim is custom made to fit the jaw formation of the individual. The rims of these mouthpieces are constructed on the basis of dental impressions of the upper and lower jaw teeth formations. At present the large majority of the professional musicians use the conventional type rim, the custom made rims being used principally by players having an extreme overbite or protruding front teeth which cause the conventional type rim to be uncomfortable.

The Mouthpiece Cup

The trumpet and trombone belong to the so-called cylindrical bore type of brass instrument and are intended to produce a more brilliant and penetrating tone than the other instruments of the brass family. Technically, the mouthpieces for these instruments should be somewhat more shallow than those for the cornet, baritone, or tuba. Actually, most manufacturers make very little distinction between mouthpieces for the two types of instruments.

The trend in recent years has been toward extremely shallow cups and narrow throat diameters for the cornet, trumpet and trombone. The concept of tone quality has been altered to the extent that emphasis is likely to be placed upon tonal brilliance rather than sonority. A reasonably shallow mouthpiece may prove to be excellent providing the throat diameter and backbore taper are properly designed to compensate for the small cup. Unless the circumstances are exceptional it is usually best to choose a medium cup for the average player. Mouthpieces with large, deep cups should be recommended for players having a strong, well developed embouchure.

French horn mouthpieces are quite conical rather than cup shaped, though some models have a tendency toward a slight cup near the throat of the mouthpiece. A medium deep mouthpiece should be given a thorough trial before changing to one which is extremely deep or shallow.

FOOTBALL MANEUVERS

Solve your formation problems the practical, flexible, modern way. See page 10.

Prompt action will save time and help make better shows.

Write today!

Throat and Backbore

It would be impossible to specify the correct throat diameter and taper of the backbore except with relation to the diameter and depth of the cup. However, the fact that so many mouthpieces prove to have a throat diameter too small for best results indicates that it may be desirable or necessary to have this opening enlarged. Players who find that the tone seems to choke up in the high register are often helped by this procedure.

If possible, this should be done by an expert repairman in order that the drilling be done accurately without damage to the mouthpiece. The throat should only be enlarged one drill size, and then be thoroughly tested by the player. If tone and sonority have been improved without detriment to endurance, it may be desirable to enlarge the bore another drill size. The extent of this procedure must be gauged by the effect upon the player and the relationship of the bore diameter to the other dimensions of the mouthpiece. Extremely shallow mouthpieces frequently have a very small throat opening and may be enlarged more than the mouthpieces with deeper cups.

The mouthpiece shank must be carefully fitted into the mouthpipe of the instrument to obtain best results. Frequently the mouthpiece is not of the same make as the instrument. Since the manufacturers of brass instruments and mouthpieces do not have uniform measurements for mouthpiece shanks and the mouthpipe of the instruments it may be necessary to have the shank of the mouthpiece either built up or ground down to fit the particular make of instrument. Many mouthpiece problems are due to carelessness regarding this matter.

UNIVERSITY OF WICHITA

The University of Wichita concert band under the direction of James Kerr went on a two-day tour, playing concerts in several western Kansas towns. Featured on each concert was the Mozart Concerto in Eb for Bassoon arranged for concert band by Don Stowell, and the Orion Trumpet Trio by Ernest Williams.

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RUSSIAN-AMERICAN MUSIC PUBLISHERS, INC.

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BAR and MALLET CLINIC

marimba
xylophone
vibra-harp
glockenspiel
celeste
chimes

James Dutton

DEEP in the jungles of Africa, a native strung seven slabs of wood in the hollow of a tortoise shell. No doubt he considered it a fine instrument; and those seven pieces of wood probably helped make many dances in the wilds of Africa.

Africa gave us the name "marimba" —instrument made of bars of wood. A native specimen can now be found in the New York City Metropolitan Museum.

The history of the marimba is a romantic story that encompasses many peoples. It has been found in Africa, Burma, Japan, Java, China, Siam, and Central America. In early primitive forms there was little difference between the marimba and the xylophone. The name derivatives are the only dissimilarities. In Africa such instruments are also called mahimbi. The word xylophone is a Greek derivative from "xylos," meaning wood, and "phone," meaning sound.

The marimba has obtained a high degree of perfection in the Javanese orchestra, which includes chiefly various types of mallet played instruments. The "gambang" with the wooden keyboard is used along with three different types of marimbas which have slabs of bronze for keys *(gender, saron,* and *demoeng)*.

Interesting History

Around 1500 A.D. the marimba became known in Europe under the name "hultze glechter" (wooden percussion). As used in Europe it originally consisted of thirty-six wooden bars which were isolated on long thin bundles of straw — thus the German name "Strohfiedel." The bars were arranged ladder-wise in four interlacing rows. This arrangement of the keys is still used in Germany. While in Rome in 1945 I heard a night club entertainer perform brilliantly on such an instrument.

Exceptional progress was made by the natives of Central America in developing the marimba. This was probably due to the fact that the female hormingo tree, which is a species of the rosewood used in marimbas today, grows abundantly in Guatemala.

Xylophone

There is no great difference between the marimba and the xylophone in the principles of construction. For the most part it is a matter of range: that of the marimba usually extends from C below Middle C to three octaves above; while the xylophone rarely goes below middle C, but frequently extends to four octaves above middle C. This accounts for the fact that the xylophone is usually treated as a transposing instrument by most composers, as in the case of the part in Saint Saens' "Danse Macabre," which is played an octave higher than written.

It is the refinements that the marimba has undergone that distinguishes it from the xylophone. The improved method of suspending the bars, the use of thinner pieces of wood, improved methods of tuning, the construction of accurate sized resonators, and the development of yarn and vulcanized rubber mallets have resulted in the fine concert marimba of today.

Vibra-harp

A modern popular instrument, the vibra-harp has three features which distinguish it from the marimba. (1) Its keyboard is made of tempered aluminum, (2) which makes possible the use of a damper pedal, (3) and a small electric motor is utilized to rotate a set of disks in the top of each resonator, which gives it the vibrating effect.

James Dutton began the study of music at an early age as a member of the family orchestra. Later he took up the study of the piano, and at the age of twelve started serious work on the marimba. Since then he has achieved significant success as soloist and teacher. During the war he served as first pilot on a B-17 with the 99th Bomb Group. Following a recent recital in Chicago a prominent critic exclaimed "James Dutton is truly a virtuoso—a Horowitz of the marimba".

Glockenspiel

The glockenspiel (French "carillon," Italian " companetta") was originally designed as a toy imitation of the Flemish church carillons. The instrument in the days of Handel and Mozart was a transposing instrument, and was played through the use of a keyboard. Today its keyboard is gone, and instead the player uses one or two mallets. The glockenspiel part is written in the treble clef two octaves

(next page, please)

HAVE YOU PLAYED - -

The INSTRUMENTALIST MARCH?

Dedicated to the INSTRUMENTALIST MAGAZINE

A NEW band march entitled The "INSTRUMENTALIST" has been written by Joseph E. Skornicka and dedicated to The INSTRUMENTALIST Magazine. It is being published by Boosey and Hawkes, Inc., Lynbrook, New York.

Mr. Skornicka has announced that he will turn over half of the royalties accruing from this publication to The INSTRUMENTALIST Magazine and the "Association for the Advancement of Instrumental Music," toward a scholarship fund for a student or students in summer music camps. Harold Winkler of Boosey and Hawkes simultaneously announced that he would add to The "INSTRUMENTALIST" scholarship fund, matching the income from Mr. Skornicka's contribution dollar for dollar.

Mr. Winkler is rushing the printing of the March and expects to have it ready for distribution by the time you read this. The March, furthermore, is being recorded in London, pressed in America, and the recordings will be on sale in October, according to present schedules.

Skornicka is well known in instrumental music education circles. He has been an active supporter of The INSTRUMENTALIST and the Association for the Advancement of Instrumental Music. He is Assistant Supervisor of Music in the Milwaukee public schools, and has been in charge of bands and wind instrument instruction there since 1927. He has served as conductor of the Young People's Symphonic Band of Milwaukee, assistant conductor of the Milwaukee Civic Symphony Orchestra, and violinist in the Milwaukee Philharmonic Orchestra. He is active as a composer and arranger of works for band and orchestra, and has many published compositions to his credit.

In War II, Skornicka was a Major in the U. S. Army, 1942-1946, serving as Music Officer and Director of Special Services.

BAR and MALLET—

(from preceding page)

below its actual pitch; e.g., Finale of "Walkure," "Die Meistersinger," and "Waldweben" (Siegfried).

Chimes

The tubular bells, or chimes, are merely substitutes for the church steeple bells. The tubular bell is rather a poor substitute for the enormous pear-shaped church tower type; and in our next article I will suggest methods for reproducing the actual harmonic effect of the bell in the orchestra.

I will also discuss the mallet-played instrument which the average director should purchase to obtain the maximum value for the school music department.

From Our Readers

"The article by James E. Van Peursem in the current issue of your magazine greatly interested me. I agree with him that fingering charts should be simple, clear, concise, and definitely not complex."—Harrison Elliott, Andrews, South Carolina.

"I'm enjoying your 'instrumental clinics' immensely. They are a great help to those of us in the hinterland who have little or no chance to talk to people who are really professionals on their respective instruments."—John R. Van Nice, Trinidad, Colorado.

"I am eagerly awaiting the time when you will offer this magazine monthly."—Diana R. Tillson, Montclair, New Jersey.

"I regularly subscribe to sixteen magazines—six professional. If I could continue but one, The INSTRUMENTALIST would be the one I would keep."—Luna Deane, Washtucna, Washington.

"Congratulations on 'The INSTRUMENTALIST.' It is the most practical magazine in its field and if nothing else is available, the clinic articles will help me form some conclusions."—D. F. Joachim, Chief, Music Section, Veterans Administration, Richmond, Virginia.

"Your magazine is 'tops' among all music magazines and of tremendous help in the profession. It is a 'must' for all music educators."—A. Wendelin, Fort Wayne, Indiana.

"As a music education publication, The INSTRUMENTALIST is the finest."—Charles Minelli, Virginia, Minnesota.

"Five issues are not enough. I'd gladly pay more and welcome twelve issues a year. You are putting out down-to-earth, usable, practical information."—Glenn H. Davis, New Brighton, Pa.

"Your magazine has information comparable to a good college course—and interestingly and well presented."—Dana L. Cleveland, Pullman, Wash.

NEW PUBLICATIONS

1946 - 47

A PUBLISHERS' list of all new music for band, orchestra and string orchestra has been prepared as a service to readers of The INSTRUMENTALIST, and is printed on these pages.

Titles received too late for insertion, also music for brass choir, ensembles, and solos, will be included in our November-December issue.

Prices

Where two prices are listed, the lower is for the smallest edition published and the higher for the largest. Within the indicated price range, in some cases, three or more sets are included, as Small, Full, Symphonic, Set A, Set B, Set C, etc. Inquire of publisher.

Scores

Each publisher was asked to indicate, if conductor's scores are available, including full, condensed, etc.

"Yes," or a price, as $4.50, is taken to mean that a full score is available.

"Cond." indicates condensed score.

"Min." indicates miniature score.

Grading

The preferred method of grading is from "I," easiest, to "VI," most difficult.

Other systems include "E," easy; "Med.," medium; "Dif.," difficult; "B," suitable for Class B school; and "C," for Class C school.

Publishers

The key to publishers will be found on page 42. Readers are asked to mention The INSTRUMENTALIST when corresponding concerning these selections.

BAND

Composer	Title	Price	Score	Grade	Publisher
Alden-Schoenfeld	La Veeda	$1.00	No	III	Rem
Alford	Imp	1.00	No	IV	EHM
Arcadelt-Liszt-Harvey	Ave Maria	2.00-3.50	No	C	EV
Arnot-Walters	Nola	4.00-5.00	No	III	SF
Barrymore-Schoenfeld	Russian Dances	5.00-7.50	Cond.		Rob
Bennett	Accordion to Hoyle	4.50-7.50	No		CF
Bennett	Down by the Old Bayou	2.00-3.50	No		CF
Berlioz-Goldman	Grand Symphony for Band, III Apotheosis	6.50-9.50	Yes	B	Mer
Bortz-Wagner	The Men of Iwo Jima	1.00	No		CF
Brendler	Aye, Aye, Sir	1.00	No		CF
Bromberg-Wheeler	America Marches On	1.00	No	IV	Mon
Bromberg-Wheeler	United Nations	1.00	No	IV	Mon
Bryan-Hanlon-Schoenfeld	O-hi-o	1.00	No	III	Rem
Buchtel	Mandalay Overture	4.00-6.00	No	II	Mil
Caneva	Marimba Capers (Marimba with Band Accomp)	1.50-2.50	Cond.	III	Rem
Chambers-Stube	The Chicago Tribune (March)	1.00	No	III-IV	Mil
Chenette	The Pioneer	3.50-5.00	No	I-II	PA
Cheyette	Thanksgiving Fantasy with Band Show	1.50	No	III	SF
Cobb-Edwards-Lang	School Days (Fantasy)	4.50-6.50	No	III-IV	Mil
Cobb-Edwards-Lang	School Days (March)	1.00	No	III	Mil
Craig-Chenette	When Vandy Starts to Fight	1.00	Yes	III	EHM
arr. DeLamater	Tramp! Tramp! Tramp! (Solo for Bar., Trb., or Bass)	2.00	No	II	Ru
DeRose-Cooke	Autumn Serenade	5.00-7.50	Cond.		Rob
DeRose-Overgard	American Waltz	5.00-7.50	Cond.		Rob
Dinicu-Heifetz-Bennett	Hora Staccato	4.50-7.50	No		CF
Fain-Schoenfeld	Let us Gather at the Goal-Line	1.00	No	III	Har
Fillmore	(Go Raiders Go (Hail, Hail to Edison	1.00	Cond.	III	Fil
Fiorillo	South American Holiday	4.50-7.50	Yes		EP
Frangkiser	Buffalo Bill	4.50-6.75	No	III-IV	PA
Frangkiser	Citation	3.00-4.00	No	I	PA
Frangkiser	Mountain Echoes	2.50-4.00	No		CF
Frangkiser	Rapture of Spring	4.50-6.75	No	III-IV	PA
Frangkiser	Rendezvous with Destiny	4.00-7.00	No		CF
Fulton	Kolomea, Overture	3.50	Cond.	III	Fil
Gershwin-Peloquin	Someone to Watch Me (Octavo)				
Goldman-Leidzen	The Bugler (Corne Tpt. Solo with Ba				
Gould-Bennett	Hillbilly				
Gould	Of Unsung Heroes, Overture				
Gounod-Henning	Fifth Act From Fau				
Grieg-Bain	Piano Concerto in Minor First Move				
Grieg-Jacobs	Concerto March				
Grofe-Leidzen	March for America				
Handel-Harvey	Fugue in F Major				
Handlon	Business in Bb				
Harvey	Hallelujah—A Dixi Revival Scene				
Hill	Little Joe, the Wra				
Hirsch-Peloquin	The Love Nest (Oc				
Holmes	Vanity Fair Overtu				
Holmes	Woodland Serenade				
Irons	The Elder Statesma				
Isaac-Lillya	Summer Evening Ser				
Ivanovici-Jacobs	Waves of the Danu				
Ivanovici-Lang	Waves of the Danu				
James	E.F.G. Overture				
Johnson	Artemis and Orion Overture				
arr. Johnson	Eastertide				
Johnson	Romantic Rhapsody				
Khachaturian-Mohaupt	Sword Dance from Gayanne Ballet				
arr. Lang	Funiculi Funicula				
Lecuona-Yoder	Gitanerias				
Lecuona-Yoder	La Comparsa				
Lee	Joyous Interlude				
Loewe-Leidzen	Brigadoon Selection				
Long	Chestnuts, Narrator Novelty				
McBride	Lonely Landscape				
Mendelssohn-Seredy	Fingal's Cave				
Mesang	Men of Wisconsin				
Milhaud	Suite Francaise				
Mitchell-Barnes	Banner Victorious				
Mitchell-Barnes	Call of Freedom				
Moffitt	Big Time Boogie				
Moffitt	Rocking in a Plasti				
Moffitt	Window Shopping				
Morrissey	Interlude (Solo Bb with Band) (Oct				
Morrissey	Martinique				
Munro-Lang	Musical Typist (Acc or Xylophone Sol w/Bd)				
Nevin-Walters	Narcissus				
Nolan-Bennett	Tumbling Tumblew				
Norman-Walters	Cuban Pete				
Olivadoti	Beau Sabreur Overt				
Olivadoti	Carnival of Roses Overture				
arr. Olivadoti	South of the Rio				
O'Neill	Majesty, Overture				
Panella	American Brotherho March				
Paulson	Bartlesville Boogie				
Porter-Bennett	Cole Porter Selecti				
Porter-Morrissey	What is This Thing Love (Octavo)				
Prokofieff-Johnson	Marche from Love Three Oranges				
Rachmaninoff-Bennett	Themes from Secon Concerto				
Rachmaninoff-Jacobs	Concerto March				
Rettenberg-Teague	Chief of Staff Marc				
Rettenberg-Teague	High on a Windy Hi (Concert Transcription)				

Watch Over				
o)	1.50-2.50	Yes	III	Har
Cornet or				
ith Band)	4.00	No	IV	Mil
	3.50-6.00	No		CF
eroes,				
	3.00	No	III	G
n Faust	4.50-7.50	No		CF
o in A				
Movement	3.50-6.50	3.00	Med.	GS
rch	1.00	Yes		BVC
mericans	5.00-7.50	Cond.		Rob
Major	2.50-4.00	No	B	EV
b	2.00	Cond.	III	Fil
Dixie				
ne	3.00-5.00	No	B-C	EV
Wrangler	2.50-4.25	No		CF
t (Octavo)	1.50-2.50	Yes	III	Har
Overture	3.50-5.00	No	II	Mil
renade	2.50-4.00	No	III	Mil
tesman	1.00	No		CF
ng Serenade	1.75-2.75	No	I	SF
Danube	1.00	Yes		BVC
Danube	2.50-4.00	No	III	Mil
re	5.00-7.50	No	V	Le
Orion				
	4.00-6.00	Yes	III	Ru
	2.50-4.00	No	III	Ru
apsody	4.00-6.00	Yes	III	Ru
from				
allet	4.50-6.50	No	V-VI	RAM
cula	4.00-6.00	No	III	Mil
	3.50-5.50	Yes	IV	Mar
	3.50-5.50	Yes	IV	Mar
de	4.00-6.00	No	V	Mil
ection	6.00-8.00	No	III	SF
lovelty	2.50	No	II	Ru
cape	3.50-5.00	No	IV	Le
	4.50-7.00	No		CF
onsin	1.00	Cond.	III	Fil
se	6.50-9.00	No	IV-V	Le
ious	1.00	Cond.	II	Mit
dom	1.00	Cond.	II	Mit
gie	3.50	Cond.	III	Fil
Plastic Chair	1.00	Yes	IV	Cha
pping	1.00	Yes	IV	Cha
lo Bb Clar.				
(Octavo)	1.50-2.50	Cond.	III	Rem
	4.50-6.50	Cond.	III	Rem
t (Accordion				
ne Solo				
	4.00-6.00	No	IV	Mil
	2.25-3.50	No	III	Ru
nbleweeds	2.50-3.50	No	III	SF
	1.00	No	III	SF
Overture	2.50-4.00	No	I	Ru
oses				
	4.00-6.00	No	III	Mil
Rio	3.50-5.00	No	III	Ru
rture	3.00-6.00	Cond.	II	Rem
otherhood				
	1.00	No	III	P
oogie	3.00-4.00	No	II	PA
Selection	4.50-7.50	Cond.	IV	Har
Thing Called				
avo)	1.50-2.50	Cond.	III	Har
Love for				
nges	1.75-2.75	No	III	Ru
Second				
	3.50-6.00	No		CF
rch	1.00	Yes		BVC
March	1.00	No	III	BMI
ndy Hill				
on)	2.00-3.00	No	IV	BMI

Rettenberg-Teague	I Hear a Rhapsody (Concert Transcription)	2.00-3.00	No	IV BMI
Rettenberg-Teague	We Could Make Such Beautiful Music (Concert Transcription)	2.00-3.00	No	IV BMI
Richards	Rainbow Pier	1.00	No	III Bar
Rimsky-Korsakov-Mohaupt	Rhapsody on themes from Tsar Saltan	5.00-8.00	No	V-VI RAM
Romberg-Peloquin	French Military Marching Song (From The Desert Song) (Octavo)	2.00-3.00	Cond.	III Har
Rousseau-Righter	Recessional	1.00	Cond.	II PAS
Rome-Morrissey	South America, Take It Away	1.00	No	III Wit
Rubinstein-Cheyette	Romance	2.50-5.50	No	III SF
Rusch	Bandjive	1.00	Cond.	III Fil
Savino	Romantic Waltz	5.00-7.50	Cond.	Rob
Scarmolin	Marco Polo Overture	4.50-7.00	No	C Lud
Scarmolin	Mexican Holiday	3.50-5.00	No	III PA
Schumann-Jacobs	Concerto March	1.00	Yes	BVC
Shield-Cooke	Cuban Carnival	5.00-7.50	Cond.	Rob
Shield	The Golden Spike	1.00	Yes	BVC
Shisler-Bourdon	Charme d'Amour	2.00	Yes	III JWP
Shisler-Bourdon	Coquette	2.00	Yes	III JWP
Shisler-Bourdon	Pipperoo	1.00	Yes	III JWP
Shisler-Bourdon	Valse Viennoise	2.50	Yes	III JWP
Shostakovich-Cray	Marche Sarcastique	3.50-5.50	Yes	V Mar
Sousa-Bennett	The High School Cadets	1.00	Yes	BVC
Sousa-Bennett	Our Flirtation	1.00	Yes	BVC
Sousa-Bennett	The Picadore March	1.00	Yes	BVC
Sousa-Bennett	Sound Off	1.00	Yes	BVC
Sousa-Lang	The Thunderer	1.00	No	III Mil
Sousa-Yoder	The Thunderer	1.00	No	CF
Steiner-Marsales	Symphonie Moderne	6.00-7.50	Cond.	V Rem
Still	From the Delta	5.00-7.50	No	V Le
Swift-Macomber	Fine and Dandy	1.00	No	III Har
Tansman	Carnival Suite	5.00-7.50	No	IV Le
Taylor, C.	The Victory Review	1.00	Yes	BVC
Taylor, L.	Dark Eyes	2.00	Yes	IV Mu
Tschaikowsky-Cray	Petite Suite	3.50-5.50	Yes	III Mar
Tschaikowsky-Pavel	Waltz from Serenade, Op. 48	4.50-7.50	No	CF
VanderCook	On the Wing	1.00	No	I Ru
VanderCook	Salute to Youth	1.00	No	I Ru
Vitto	No Name	2.50	No	CF
Wagner	Eulogy	3.50-5.00	No	V Le
Walters	Bobby Sox Suite	6.00-8.00	No	III-IV Lud
Walters	Juke Box	4.00-5.00	No	III SF
Walters	Rocket Rhythm	2.25-3.00	No	III GHM
Walters	The Three Jacks	4.00-6.00	No	III-IV Lud
Walters	Western Idyl Overture	4.00-6.50	No	C Lud
Whetstone-Richards	The Worldglobster	1.00	No	III Lud
Wiegand-Righter	Postlude	2.00-3.75	No	CF
Yoder	Down the Gridiron Touchdown (with Band Show)	2.00	No	II SF
arr. Yoder	Rambling Wreck From Georgia Tech	1.00	Yes	III Mel
Young-Leidzen	Edison March	1.00	Cond.	III JC
Zamecnik-Walters	Indian Dawn	2.50-3.50	No	III SF

ORCHESTRA

Composer	Title	Price	Score	Grade	Publisher
Anderson	Promenade	2.50-5.50	Cond.	III	Mil
Anderson	Syncopated Clock	2.00-5.00	Cond.	III	Mil
Arnell	Sonata for Chamber Orchestra	Pts. .35	3.00	V	MP
Audinot-deBru-Cole	Rumba Rhapsody	2.00	No	IV	Rem
Bergsma	Paul Bunyan Suite	2.00-8.00	Yes		CF
Bromberg-Wheeler	America Marches On	1.25	No	IV	Mon
Bromberg-Wheeler	Don't Forget Me	1.25	No	IV	Mon
Bromberg-Wheeler	Little Captain	1.25	No	IV	Mon
Bromberg-Wheeler	United Nations	1.25	No	IV	Mon
Cable	Jingles All The Way	4.00-8.00	Cond.	V	Mil

(Continued on next page)

NEW PUBLICATIONS - Orchestra

(from preceding page)

Casadesus	Concerto for Flute	Rental		VI	And
Darke	Jinrikisha	.75-1.15	No		CF
Darke	March of the Dwarfs	.75-1.15	No		CF
DeLamater	Concert Miniatures	Pts. .40	.75	I-II	Ru
Edwards	March Modernistic	3.00-6.00	Cond.	IV	Mil
Gardner	Country Moods	5.00	Yes	Med.	GS
Gershwin-Stone	George Gershwin Favorites	7.50-12.50	Cond.	V	NW
Gliere-Cohn	Cortege from The Red Poppy	4.50	Yes	B	EV
Gould	Deserted Ballroom	3.50-6.50	Cond.	V	Mil
Griffes	White Peacock	7.00-10.00	Yes	Diff.	GS
Haydn	Concerto for Trumpet	15.00	Cond.	V	And
Haydn-Einstein	Symphony 77 in B Flat	Pts. .35-.40	3.00	V	MP
Haydn-Fendler	Nocturne VI	Pts. 35	2.75	IV	MP
Herbert-Campbell-Watson	Gypsy Love Song	2.00-3.00	Cond.	III	Wit
Herbert-Campbell-Watson	A Kiss in the Dark	2.00-3.00	Cond.	III	Wit
Herbert-Campbell-Watson	Thine Alone	2.00-3.00	Cond.	III	Wit
Hively-Teague	Habana Suite in 4 parts	2.00 ea.	No	IV	BMI
Isaac	Ting-A-Ling	.75-1.15	No		CF
Ivanovici-Sopkin	Waves of the Danube	2.50-5.50	Cond.	III	Mil
Jacobi-Campbell-Watson	You Are Free	2.00-3.00	Cond.	III	Har
Kalman-Campbell-Watson	Play Gypsies Dance Gypsies	2.00-3.00	Cond.	III	Har
Khachaturian-Mohaupt	Sword Dance from Gayanne Ballet	2.50-3.50	No	VI	RAM
Kreutz	Symphonic Blues	2.25	No	V	BMI
MacDowell-Finck	Sea Pieces, Op. 55	3.00	Cond.	IV	APS
Molinare-Sacasas	Chiu, Chiu	1.00	Yes	B	Cht
Moore	Village Music	Pts. .35	4.50	IV	MP
Mozart-Fendler	Symphony D Major (K. 133)	Pts. .30-.40	3.00	V	MP
Mueller	Scherzo Polyphonic	2.25	No	IV	BMI
Porter-Stone	Cole Porter Favorites	4.50-7.50	Cond.	IV	Har
Prokofieff-Piket	Kjie's Wedding from Lt. Kjie	2.50-3.50	No	VI	RAM
Prokofieff-Piket	Romance from Lt. Kjie	2.50-3.50	No	V	RAM
Rachmaninoff-Mohaupt	Gypsies from the opera Aleko	2.50-3.50	No	VI	RAM
Rachmaninoff-Herfurth	Themes from Piano Concerto No. 2	1.05-4.00	No		CF
Romberg-Campbell-Watson	Serenade from the Student Prince	2.00-3.00	Cond.	III	Har
Romberg-Campbell-Watson	Softly as in a Morning Sunrise	2.00-3.00	Cond.	III	Har
Rose	Waukegan Concerto	3.50-5.00	Yes		BVC
Scarmolin	Mark Twain	3.50	No	III	PA
Schwartz-Campbell-Watson	Dancing in the Dark	2.00-3.00	Cond.	III	Har
Shisler-Bourdon	Charme d'Amour	1.50	Yes	III	JWP
Shisler-Bourdon	Coquette	1.50	Yes	III	JWP
Shisler-Bourdon	Pipperoo	1.50	Yes	III	JWP
Shisler-Bourdon	Valse Viennoise	1.50	Yes	III	JWP
Sousa-Herfurth	Washington Post	1.00-1.50	No		CF
Still	From the Black Belt	2.00-8.00	No		CF
Stravinsky	Ebony Concerto	1.50	Min.	VI	Cha
Thomson	Plow That Broke the Plains Suite	Pts. .35	4.50	IV	MP
Tschaikowsky-Swift	Themes from Fifth Symphony	3.00	No	III-IV	PA
Tschaikowsky-Swift	Themes from Nutcracker Suite	3.00	No	III-IV	PA
White	Idyl	2.50	Yes	B-C	EV
Youmans-Campbell-Watson	Tea for Two	2.00-3.00	Cond.	III	Har
Young-Schmid	Edison March	1.00	Cond.	III	JC
Zimmerman-Miles-Savino	Anchors Aweigh	3.00-4.00	Cond.		Rob

(Other new 1947 numbers in next issue)

SAWHILL TO USC

Clarence Sawhill goes to the University of Southern California, succeeding William Gould, who has resigned to go into business.

OBERLIN ENSEMBLE TOUR

The Oberlin Woodwind Ensemble, under the direction of George E. Waln, gave ten concerts in Indiana, Illinois, and Missouri, covering 1500 miles. The group plans an eastern trip for their 1948 tour, the details of which will be handled by Mr. Waln by correspondence early this fall.

DAVID TO LUDWIG

Sydney David, formerly director of instrumental music in Blackwell, Oklahoma, has been added to the staff of Ludwig and Ludwig drum division of C. G. Conn, Ltd. Mr. David will divide his time between work on educational and sales projects in the home office and direct contact work on the road with school administrators, bandmasters, music teachers and students.

ELECTRIC METRONOMES

Directors have had trouble with new electric metronomes which are made to operate only on the usual 110 volt 60 cycle current. The Franz Manufacturing Company, Inc., New Haven, Connecticut, announces a special instrument which will operate on 110 volt 50 cycle, 220 volt 60 cycle, and 220 volt 50 cycle.

FRED WARING

Fred Waring and his organization established a summer camp for themselves and visiting directors at Shawnee-on-Delaware, Pennsylvania. Eight one-week sessions were conducted. Music educators enrolled in one or more of the sessions studied the Waring technique by watching the rehearsals and broadcasts, and also had discussions and rehearsals under the famous radio maestro himself.

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PROGRAM NOTES

Made to Your Order

PROGRAM NOTES explaining the background and significance of the numbers being played add greatly to audience appreciation and enjoyment. Most directors *intend* to prepare interesting and informative program notes for their next concert, but find themselves too busy when it comes time to send the program to the printer.

As a service to our readers who are busy, which includes most of you, and for those who are overworked, which, alas, includes too many of you, THE INSTRUMENTALIST has arranged with the gifted music critic, Miss Viola Wahler, to write program notes for standard and modern numbers. You will find that each paragraph is a complete thought, to be used or left out as you may choose.

THE INSTRUMENTALIST requests you (1) to let us know if you anticipate that these notes will fill a need for you, so that we may include them in these pages regularly; and (2) send in your requests for any specific numbers which you wish us to include in an early issue.—Ed.

Come Sweet Death (Komm Susser Tod) . . . . . Johann Sebastian Bach (1685-1750)

Nowhere is there a more beautiful melody than this one by the composer who has no peer. This lovely selection is not one of the famous Bach Chorales, but comes from the Bach Geitlich (Sacred Songs). It is an eloquent expression of the famous organist's deeply religious fervor, and touches the depths of the human soul. Many times this song, well interpreted and reverently done whether by voice, band, or orchestra, brings unashamed tears to the listener's eyes.

Bach, the master, was born near Eisenach, Germany. He is considered by many the greatest of all musicians. Most of his compositions were for the church. Music was his life, his business, and his hobby. The name BACH meant music in Germany for years before and after him. Today, however, Bach means principally Johann Sebastian Bach.

Bach was orphaned at an early age, and lived with an older brother. Curiously, though coming from a musical family, this brother did more to hinder than help the boy's education. Young Johann sat up nights, and copied music by the light of the moon. This was reputedly the cause of his later blindness.

Bach did much for the music of the Lutheran church having written cantatas or chorales for every special day, and every Sunday of the Liturgical year.

Besides all his religious compositions for organ or strings, or organ and strings, Bach found time to write for the piano, or clavichord as it was then known. Up to his time the thumb was not used in playing. The use of the thumb and the piano's tempered scale are results of Bach's labors.

Overture 1812 . . . . . Tschaikovsky (1840-1893)

Known also as the Overture Solennelle, this overture is the result of a request by Nicholas Rubinstein for music for the All Russian Art and Industrial Exhibition. Written in 1880, it was commemorative and descriptive of 1812 when the successful "little man" Napoleon with his armies marched gloriously into Moscow after his victory at Borodino. The composition abounds in percussion, bells, and yes, even a cannon. In the original plan the stirring, brilliant number was to have guns set off at the precise moment by the conductor using a wiring device attached to his podium. No record can be found, however, that it actually happened. Some musical organizations have used guns and the like in performance; the famous Sousa Band used giant firecrackers.

This unusually powerful, melodramatic, and surely the world's noisiest overture begins with the old Russian hymn—"God Save the People." Then follows the symbol of French arms (La Marseillaise), some original material, and a Russian folk song, "I was Sitting at the Window." All this is overshadowed by the French national anthem, which finally gives way to Russian victory as announced in the chimes of Moscow.

Tschaikovsky started his career as a law clerk. This work he found irksome, and he was most unhappy. Music had been the one great joy of his life so he decided to take it up seriously, though it might mean a less remunerative career. It did turn out that way—at first. His struggles and financial difficulties came to the ears of Mme. Von Meck, a wealthy widow who admired his music. She gave him a pension with the provision they never meet. They never did, but carried on a lively correspondence for years. Through her extreme generosity Mme. Von Meck did much for music.

Tschaikovsky is a true Russian, and most *highly revered* by all of that country's composers who have followed him. He was not overly steeped in his country's folk lore as is the case with so many other Russian composers. His devotion was centered on Mozart. Time is the true test of the worth of music or the greatness of a composer. As time goes on, Tschaikovsky's music becomes more and more popular. His compositions are heard everywhere. His ballets are among the best, and he has made "many a pretty penny" for the composers of Tin Pan Alley who have used his themes.

By Viola Wahler

Tschaikovsky's music is eloquent, and full of sheer beauty of melody portraying human emotions felt by many people. Time and tide may change, fashions come and go, but human nature remains the same. As long as humans have emotions, Tschaikovsky's music will express them.

Cherubim Song . . . . . Bortniansky (1751-1825)

Now and then a hauntingly lovely melody floats across the world—a thing so lovely it can never be lost. Such is the Cherubim Song. The theme comes to us from the Russian Liturgy, and in one vocal translation the words are "Like a choir of angels"—a fitting description of the melody. Russell Harvey, Chicago educator, composer, and arranger, made this transcription for band, an arrangement that sounds like a band—a fine band number—without losing any of the original beauty or "feel" of the music.

The Russian Orthodox Church has produced much beautiful music, and the most unusual voices in the world. The organ was forbidden in the church, so human voices provided all the music a cappella. This produced the deepest basso profundos who thunder away *down deep*—and the highest sopranos. The choirs are entirely male. This chorale, like so many others, is a fitting vehicle for their unusual voices.

Not too much is known about Bortniansky, except that he was Russian and received his musical training in Italy. He became infatuated with the Italian School, and as a result produced two operas. In 1782 he returned to his native land, and became Imperial Music Director. This made him director of the Imperial Choir, an organization handicapped by inferior musical literature. Being young and eager, full of ideas and technical skill, and fired with enthusiasm, Bortniansky set about to improve the liturgical music. To the somewhat bizarre and oriental flavor associated with Russian music, he added majesty and nobility suggestive of the Western world where he had received his education. These radical reforms produced beautiful church music, very different from the music of the Church from which it stemmed.

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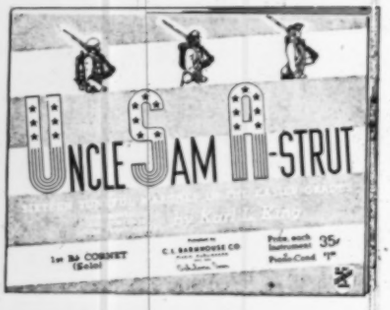

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*HOSTS OF FREEDOM, 3	King	1.00	1.00
*KIEFER'S SPECIAL, 2	Kiefer	1.00	1.00
*LAND OF PLENTY (Iowa Corn Song) 2	Barnhouse	1.00	1.00
MARCH OF TIME, No. 1, 3	arr. Richards	1.75	1.25
*MESSENGER, THE, 4	Barnhouse	1.00	1.00
RAINBOW PIER, 3 (NEW)	Richards	1.00	——
SOUTHERNER, THE, 4	Alexander	1.00	1.00
*TUSCARAWAS, 3	King	1.00	1.00

Overtures and Selections

*CHRISTMAS GREETING, Paraphrase, 4	Buys	2.00	1.00
FELICITAS, Overture, 3	Muller	5.00	——
FOUNTAIN OF YOUTH, Overture, 4	King	4.50	2.40
GOLDEN DRAGON, Overture, 4	King	4.50	2.40
JOY TO THE WORLD, Sacred Ovt. 4	Barnhouse	3.00	2.40
LITTLE BLUEBELL, Overture, 1	Hazel	1.50	1.00
OLD TIME FAVORITES, 3	Barnard	4.50	2.40
PRINCESS OF INDIA, Overture, 4	King	3.00	1.50
ROYAL HIGHWAY, Overture, 2	Mustol	2.00	1.00
SING, OH SING THIS BLESSED MORN, 3	Barnard	2.50	1.00

Novelties

CASTILLIA, Bolero, 3	Holmes	1.00	1.00
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IN A WOODLAND GLADE, Caprice, 3	Holmes	1.00	1.00
*LA PALOMA, Spanish Ser. 3	Yradier	1.50	1.00
LOVERS LANE, Romance, 4	King	1.50	1.30
*RAGGY TROMBONE, Smear, 2	Kiefer	1.00	1.00
*SALLY, Waltz Caprice, 2	Holmes	1.25	1.00
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Trombone Quartet		
FESTIVAL PRELUDE, 3	F. H. McKay	1.25
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The latest in flutes was recently discussed by a group of instrumental music teachers with considerable enthusiasm. This instrument has nothing remarkable to recommend it other than its simplicity, its sturdiness, and the fact that it is priced reasonably and will remain in good playing condition longer than the average flute. It is eminently well suited for the beginning flutist.

Here are its features:

1. It has no low C and C♯ keys to get out of condition or to add to the price of the instrument. These two notes are but rarely used even by the advanced player.

2. Instead of the usual three sections, this flute has only two.

3. The usual cork in the mouthpiece section is a solid immovable piece of metal placed in the correct position by the manufacturer. Though slight adjustments of the usual cork are made by experienced flutists, this cork only too often is out of place because the amateur flutist had to find out why it was made movable. The permanent position of this "cork" in the new flute eliminates one more common headache.

4. The two trill keys are eliminated because the beginner never uses them. They are the first to cause trouble if the instrument is bumped, and they add unnecessarily to the cost of the flute.

5. There is no Bb lever key (the one which is depressed with the side of the right hand index finger) because many of the finest professional flutists *never* use this key. It should be eliminated from *all* school flutes.

6. The addition of several marks makes this flute unique. There is a mark on the mouthpiece and another on the body of the instrument placed next to the joint to enable the beginner to twist the two sections of the flute together so that the marks are lined up perfectly. No sighting over the top of the keys is necessary to bring the blowhole to the right position. One additional scratch is on the joint which indicates the fraction of an inch the two sections are pulled apart to tune the instrument to A-440. All flutes should have these marks.

SPECIAL NOTICE: This NEW FLUTE is not in production. It cannot be bought at this time. Are you interested in having it produced? If so, write to The INSTRUMENTALIST, Drawer 512, Glen Ellyn, Illinois. All you need to say is "NEW FLUTE—YES!" giving your name and address. If you write to us we will do what we can to have one or more of the flute manufacturers produce what many consider a *must*. A post card will do!

T. R.

BRONSON RETIRES

Colonel Howard C. Bronson, Chief of the Music Branch, Special Services, War Department, has been retired from active duty, thus bringing to a close a long and colorful military career.

After service in World War I, he spent several years as principal clarinetist in Sousa's band, following which he became leader of the famous Kable Brothers band.

At the opening of War II he was assigned to the undefined duties of the first "Advisor on Music Matters" for the Army. Against great obstacles, he sought constantly to improve the position of Army musicians and bands. He engineered the purchase of instruments, the making and shipping of phonograph records, and the distribution of song hits to Army camps. Three training centers for bandsmen were established. His staff grew from one in 1941 to about 100 writers, arrangers, directors, planners, and clerical personnel, including some of America's ablest and best professional and educational musicians.

Colonel Bronson was elected vice-president of the American Bandmasters Association in June. He now resides with his wife and daughter near Hague, Virginia.

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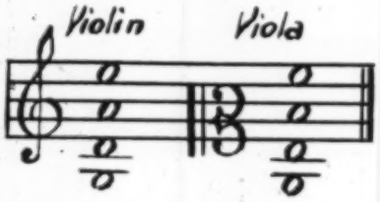
WRITING VIOLA MUSIC WITHOUT THE VIOLA CLEF

Every year many violinists are transferred to the viola. Many of these become discouraged with the instrument because of the difficulty of reading the viola or alto clef. Though some are taught one of the several means of transposing the music (short-cuts), in time even these need to learn to read the alto clef. Even teachers who are non-violists encounter difficulty in reading the viola music.

There are two practical solutions for eliminating the further use of the viola clef, each having its particular merits. Let us enumerate the salient considerations of each.

1. THE MEZZO-SOPRANO CLEF. So that violinists can be transferred to the viola without difficulty—so that the music can be read at sight—let us use the *mezzo-soprano* clef.

Notice that the open strings of the violin have the same position on the staff as those of the viola using the new clef. The violinist can thus read

the new viola music at sight because he will use the same finger for the "same" note with the viola. One sharp needs to be added to the written key signature.

At the present time the violist is expected to read music from both the viola and the treble clef. With this method there is no need to have two clefs, because the highest viola string (A) is on the top space, which is also the location for the highest violin string (E); and violin music is written with but one clef.

2. THE BASS CLEF. If viola music were written with the bass clef, the open strings of the viola would have the same place on the staff as those of the cello. The viola music would thus sound one octave higher than the written notes. Though violinists could not be transferred to this viola-bass music quite as readily as when the music is written in the mezzo-soprano clef, it still would be easier to make this transition than is now the case; because nearly all violinists are acquainted with the bass clef, but none (or almost none) have had previous experience with the alto clef.

The elimination of the tenor clef has been advocated for school cellists, trombonists, and bassoonists because the use of the bass and treble clef cover just about all situations that a school musician encounters. The mezzo-soprano clef for violinists substitutes a new clef for an old one, while the use of the bass clef for viola music eliminates the further use of the alto clef entirely. Using the bass clef, viola music can be considered to "sound-as-written" just as rightly as is now the case in considering string bass music to "sound-as-written."

IMPORTANT NOTICE: If you are interested in either of these two ideas would you please send a postcard to the INSTRUMENTALIST, Drawer 512, Glen Ellyn, Illinois, and write either "Mezzo-soprano clef—Yes" or "Bass clef—Yes"? Write a letter if you wish, but a postcard will suffice to let us know your reaction. Feel free to write "No." Regardless, please write!

T. R.

PHONOGRAPHS ZOOM

Five million needles were shipped to phonograph manufacturers within eighteen months. One needle was put in each phonograph sold. This means that more than four million new phonographs are going into homes and schools, in addition to those phonographs which are sold without the luxury of a needle as regular equipment.

McConathy

Dr. Osborne McConathy died at the age of 72 in his home in New Jersey. He was, over a long period of years, a potent factor in the development of music education in America. His long career covered service in public schools, university, radio, and many music publications. McConathy was an active French horn player in his youth and enjoyed playing with symphonic organizations as a later hobby.

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STRING clinic

RALPH E. RUSH
University of Southern California

TEACHING THE STRINGS FROM KINDERGARTEN THROUGH ADULT LIFE

REGARDLESS of whether the study of a stringed instrument is taken up at the elementary, secondary or college level in either an American school or in a private studio, there should be three basic objectives ever present in the learning process. In order of their importance it seems that they should be: (1) Fun in playing on the instrument selected, (2) Continued interest in acquiring knowledge and information about the instrument and its music which leads to ever increasing appreciative listening, and (3) Development of a real skill in performance. Naturally the speed of learning and the amount and type of material that will be used will vary with each age level, but these three fundamentals must be emphasized to some degree at all times if instruction is to be effective and is to produce the desired results.

By asking three questions we can carry on the above reasoning. First, Do the pupils thoroughly enjoy playing their instrument when alone, in a small group, or in an orchestra? The enthusiasm stimulated by this pleasure will carry any type of student along any level of practice. Second, Do the students listen to music over the radio, on recordings, or at concerts and derive more pleasure because of their experience with the instrument? The element of listening has great significance to the player of a stringed instrument, since it is his mental concept of tone and intonation that is so necessary in helping him develop an eagerness for the correct tone on his instrument. It has been said over and over that candidates for the strings must have a "good ear," and this attentive listening is certainly a part of the training necessary to possess that qualification. And third, Do students really develop an ability to play the instrument well? In these days of radio there is no excuse for anyone pretending that they do not know what constitutes good playing. Standards set by the finest professional string players can be heard at almost any time if a little careful dialing is done, and it is this type of tone and intonation that every student of the strings should be striving to attain. When the above three questions can be answered in the affirmative with a healthy positive ring, then there can be little doubt as to the effectiveness of the instruction. If the answers are otherwise, there is need for some corrective measures.

Class Instruction?

There has been much controversy over the problem of class teaching versus private instruction, and there is no doubt that cases can be cited where pupils have learned better either way. Yet in the school program so many factors point to class teaching as the better method that for the purpose of our discussion here, we will accept the plan of class teaching as the one most American schools are now using. The determining factor as to the success of this plan is without question the *teacher*. A teacher who understands and is sympathetic to the strings, one who has played at least a little on the violin, viola, 'cello *and* bass, and has made a thorough study of class teaching can and should produce fine string results. It should go without saying that a teacher without this training and experience is working under a handicap, as success depends so much upon the teacher's background and confidence.

I do not mean to suggest that one must be a fine studio-trained string player in order to teach strings in our school classes. On the contrary, unhappy experiences in the past have caused many school administrators to be somewhat skeptical about the teaching ability of fine string performers. Many examples can probably be cited to prove the point either way, yet in the school field we all know many classic examples of excellent string performers who have made total failures of the class type of teaching because of the lack of those important qualities essential to a good teacher. The ability to perform well enough for class demonstration purposes can be acquired by any average teacher who will take the time to study and practice.

In our teacher-training set-up one year of string class work is required of every music education major, and it is so arranged that each student actually plays on each of the four stringed instruments for a period of about eight weeks. During this time violins and violas cover the I and III positions, 'cellos play in I, II½ and IV positions, and double basses learn to handle the ½, I, III and V positions. Although the chief purpose in the teacher-training classes is not to produce performers as such, it seems that by actually playing over material well suited to beginners as outlined above, all the necessary teaching problems can be encountered and adequate skill can be acquired to send out well qualified string teachers.

Can a Factory Fiddle Be Transformed Into a

FINE VIOLIN?

I am proving right along that a poor factory fiddle *can* be transformed into a really fine violin. Last week a music director in the East sent me a store fiddle that had cost him $100. He had a right to expect something good from an instrument of that price, but after playing it for over a year it did not continue to improve as he had been led to expect. Instead, its tone grew worse and worse, and learning about me and my work from a happy student, who had me "do" a $25 fiddle for him, this instructor sent me his own ailing instrument.

Now he has it back in his hands again. He says he cannot believe his ears—wants to know if I did not make a mistake and send him a genuine "Strad" instead of the old one. Says, "Mr. Fraser, I wouldn't take $300 for my violin now. In fact, you couldn't pry me loose from it for $600. It's a humdinger for tone. As sweet as honey, but with a carrying power that outdoes any Old Master I have ever heard."

☆ ☆ ☆

I get such reports right along, from all quarters of the land. Everybody is delighted with my revoicing work. They cannot praise it highly enough, it seems.

☆ ☆ ☆

Well, why shouldn't they be pleased? They pay only $10 for the work and get adjustments and minor repairs in the bargain. That's a big offer—a whopper. And the best part of it is that I make good on my proposition. True, once in a while such a poor fiddle is sent me that it is hopeless. In such a case I promptly return it without charge. But this doesn't happen more than once in a hundred times.

☆ ☆ ☆

My system is based on scientific acoustics. It just can't fail. There is no hit or miss about it. On opening a faulty violin, I tool the wood and make internal changes until everything accords with Antonio Stradivari's own formula. Why shouldn't that produce a grand violin? It certainly does, for the wood of practically all factory fiddles is as good, acoustically, as that used in the construction of high-priced violins. The secret of good tone lies entirely in interior craftsmanship, not in varnish or other materials.

Send for my free circular on "Revoicing."

CHELSEA FRASER

2025-I Stark St., Saginaw, Mich.

Keep All Interested

One of the most difficult problems met in the class method of teaching strings is that of keeping the entire group active and everyone learning at his own rate, yet at the same time providing the necessary individual instruction for each student. This is a real hurdle for even the mature teacher and there is little question that experience will do a great deal to help develop techniques to cope with this difficulty; however it can and must be successfully handled if class teaching is to be effective.

These two apparently conflicting aims are the real test of one attempting to teach stringed instruments by the class method. The ability to keep the entire class motivated and instruct the individual so that every member of the class finds interest in the instruction is the real secret of successful class teaching. In the string class this factor can be handled even better than in a class of winds. The string choir being the most homogeneous of all the instrument families, the problems of bowing are common to all, and left hand technique can easily become a common class problem. The ability to read and hear half-steps and whole steps, and the necessity of correcting faulty intonation, poor position and scratchy unmusical tone must be a common class problem. These are but a few of the many common interests of a class learning to play the stringed instruments together.

Whether the string student has reached but kindergarten age or has grown to adulthood makes very little difference as far as the three basic aims are concerned. All three should be present at all times regardless of age level. There is a great difference, however, in the speed of learning; and as the child grows up the material, type of teaching and effectiveness of class procedures changes a great deal. This is one important reason why classes of approximately the same mental and physical age can be taught so much more effectively than when a wide difference in the age span is found in the same class. At the very early age levels, class material must be very simple, much use of rote exercises must be made and the ideal class situation is that of playing another game. At each higher age level a more serious attitude can be developed and more real learning accomplished. Young children need to develop muscular control gradually and carefully.

The actual process of learning any stringed instrument is largely mechanical in the very early stages. Both in gaining control of the bow arm and left hand finger strengthening exercises, the process must be step by step slowly and logically. It has often been said that most of the great violinists were started on their career before they were five or six years of age; and this fact, true indeed, is of most significance to us because of this muscular control element. String players, to become successful, should be started as early as possible; and those who intend to make it a career will without doubt be started at a very tender age. Many amateur string chamber musicians on the other hand, have started after they reached the age of twenty-one years and have gained much pleasure from the experience.

When to Start Them

Throughout the later elementary grades probably only the violin and 'cello should be started, on either ½ or ¾ sized instruments. At the junior high school age all four instruments should start in the beginning class, using small violas and basses with the correct sized violins and 'cellos. Never start a beginner on an instrument that is too large for his left hand. Unless he can span the intervals correctly and comfortably, he is sure to be the victim of many bad habits and in a short time will abandon the instrument. By selecting an instrument of the correct size, you give the student one more chance of success. By the tenth grade in high school all string players that are to be an asset to the school orchestra will have started. A great deal more can be accomplished during the three or four years at the high school age by an ambitious string student than most of us realize, especially if an understanding string teacher is available and no time is lost in the class instruction. At this level much more speed in learning and covering material can be expected.

Many college students and older adults can and should start in string classes, and may expect to arrive at a successful performance stage. They, along with those students who started

earlier but use their musical training only as an avocation, should make up the bulk of the string players in community orchestras and amateur chamber music groups. The will of the individual is the factor which determines how many of the difficulties in string playing he will master.

Ages and Levels

At each successive age level, fewer and fewer students can long be kept together in the same class. Individual differences become more prominent as the age level increases. Slow students need more individual attention, and rapid students must be given extra assignments to keep everyone working up to capacity. In this development within the string class it can be seen that the usefulness of the class procedure will end when individual instruction becomes imperative for most of the class members. Very few schools will be able to provide enough different levels of instruction to avoid the eventual necessity of individual instruction for the advanced player. Even if the school program includes three different levels, the approach should be in the direction suggested.

On every age level the beginner should be exposed to the broad exploratory type of class wherein he is given a chance to start and find his most suitable stringed instrument. Thereafter, however, there should be more and more emphasis on individual development and every possibility should be given for the pupil to proceed at his individual rate of speed and up to his capacity. Most students will play at first in the beginning orchestra, but a few should probably be sent directly from string class into intermediate orchestra. The more talented and ambitious string students will need the advanced orchestra as their incentive and specialized instruction will soon help them find their places in these groups.

Every good class teacher should take pride in the fact that pupils from his classes will not have to start over and un-learn a multitude of bad habits when the transfer is made from class instruction to the private studio teacher. Many students will not go that far, but they will travel far enough to make up the main group of the string choir in the orchestra. This large group, with a few strong individuals who are studying privately, can make most orchestral compositions sound musical with careful and diligent practice. So we summarize by saying that regardless of age level, a good string teacher under favorable conditions should produce string players that enjoy playing, listen with intelligence, and have developed a real skill for performance on their chosen instrument.

New Films for Schools

Interlochen makes a new music film each summer for free distribution. Last summer the title was "Electronics in Music Education."

The University of Illinois is making two films on music education subjects.

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MUSIC Reviewed

By GEORGE C. WILSON
University of Missouri

BAND

Eastertide Selection, Clair Johnson. Rubank. Symphonic Band, $4.00.

A selection containing Agnus Dei, Bizet; Holy City, Adams; Alleluja, Mozart; all in complete form and in good arrangements. A fine selection. Class C difficulty.

Modern Marches from the Masters, "Rachmaninoff Concerto March"—(Using themes from Concerto #2), "Grieg's Concerto March", arr. Dick Jacobs. BVC. (Bregman, Vocco & Conn) $1.00 each.

There will be occasions when this music will be just right. The use of serious musical material as background for a quick-step march fits some music better than others. Of the two above examples the Grieg fits the adaptation better than the Rachmaninoff.

Sousa Marches: 1. The High School Cadets. 2. The Picadore March. 3. Our Flirtation. Re-arranged and edited by David Bennett. BVC. $1.00 each.

More of a series of re-arranged Sousa marches that have come off the press this past year. Even Mr. Sousa did not always play his Marches as written, so revision in this regard is in good taste. As long as the original feelings of the marches are not destroyed, there should be no objection to this editing. Some counterparts have been added and these are all right if they do not interfere with the original timbre of the marches, for after all the Sousa marches were pretty fine examples of march writing!!

Of Unsung Heroes, C. Wallace Gould. Gould. Full band, $3.00.

An overture of moderate difficulty for young bands. Solid writing, brass parts are full, meters are varied. Typical easy overture style and quality.

Autumn Caprice, clarinet solo with band accompaniment, Clair Johnson. Belwin.

A well-written, short, moderately easy clarinet solo with band accompaniment. Definitely a worth-while number. Your band will like this.

Chestnuts (A Band Novelty), Newell Long. Rubank. Full band, $2.50.

A parody of verses from "The Village Blacksmith" spoken to the illustrative accompaniment of musical excerpts from various operas. A novelty for band or brass sextet with narrator or speaking choir.

Intermediate Steps to the Band, Taylor. Mills. Parts, $.75; Score, $1.25.

Following the general form of the Author's "Easy Steps to the Band" this book contains material for range development, to increase facility, and in general to build a better technic. Exercises and pieces are short, many tunes are used, there is much unison material. A good intermediate method for band.

ORCHESTRA

Sword Dance, Khachaturian. Russian-American. Full Orchestra, $3.50.

A fast, wild dance by one of the great contemporary Russian composers. The speed of the piece helps make the technical demands of Class A caliber. Some of the parts contain so many cues that it makes them difficult to read! Duration, 3 minutes.

Romance from "Lieutenant Kjie Suite," Prokofieff, Russian-American. Full Orchestra, $3.50.

A short andante-allegretto excerpt from some movie music by Prokofieff. It is of Class B difficulty except for the flute part which is more difficult. Nice solo work for viola and 'cello. 3 minutes.

Kjie's Wedding from "Lieutenant Kjie Suite," Prokofieff. Russian-American. Full orchestra, $3.50.

Another excerpt from the movie music. The piece is rhythmic and catchy. It is of moderate Class A difficulty. There is an important trumpet solo part which takes a pretty good trumpet player. Duration, 2½ minutes.

Valse from "Les Monts d' Or," Shostakovich. Russian-American. Full orchestra, $3.50.

A light waltz by Shostakovich in a solid arrangement. Parts are of Class B difficulty, except for the violins and woodwinds, which are of Class A difficulty.

Waukegan Concerto, David Rose. BVC. Full symphonic orchestra, $5.00.

Based on the Kreutzer violin etude, which Jack Benny has immortalized, this piece puts the orchestra through all of its paces during the course of the score. Many changes of keys, rhythms and pace are used. Parts are moderate to difficult. It is of college or class A difficulty.

STRING ORCHESTRA

The Dancing Master Overture, Anthony Collins. Delkas. Complete, $2.00.

A bright, classic piece in a brilliant string setting. Of moderate to difficult grade. Contains sections for solo instruments including a violin cadenza.

Village Festival Dances, Chester Gierlach. Mills. Complete, $1.50.

Vigorous string music with enough changes of tempi to keep it interesting. There are andante, allegretto and allegro sections. All parts except the bass demand a facile technic.

ENSEMBLES

Three Miniatures for Three Woodwinds, Jack Spratt. Jack Spratt. $1.00.

Three short pieces—Allegro, Andante, and Rondo—for Oboe or Flute, Clarinet, and Bassoon. Bright short movements of moderate difficulty. Definitely worth while.

Adagio in B-flat (K-411), Clarinet Quintet, Mozart, Mercury. $2.50 complete.

Originally written for two clarinets and three bassett-horns, the work is here rescored for three clarinets, alto clarinet (4th clarinet or alto saxophone), and bass clarinet (or bassoon). It is good Mozart presenting a real musical challenge to any group. It will require players of moderate or better ability. The bass clarinet part is about as difficult as any part.

For the Gentlemen, Woodwind Quartet, Oliver Shaw. Mercury. $2.00 complete.

Early American music written for flute, oboe or clarinet, clarinet, and bassoon. The music is solid, well written, and worthy. It is of a moderate grade of difficulty. Character of the music is classic.

Rondino in E-flat, Woodwind Octet, Beethoven. Mercury. $2.75 complete.

Originally written for 2 oboes, 2 clarinets, 2 horns, and 2 bassoons, this Rondino is here presented in the original instrumentation. It is a fine work. The parts are difficult. Duration 4½ minutes.

Autumn Tones for Cornet Trio, Charles O'Neill. Mercury.

A trio of moderate difficulty for three cornets without accompaniment. All three parts are interesting.

Concert Duets for Two Trombones, Blazaevich. Russian-American. $2.50.

Through the use of many unusual meter signatures, a variety of keys, many intricate rhythms, and all trombone clefs, these duets present a body of fine musical training material for the serious student. Definitely advanced literature. Annotations and foreword are by Walter Beeler.

Trio Album, Violin, Cello, and Piano, David Rose. BVC. $2.50 complete.

Holiday for Strings, Our Waltz, Dance of the Spanish Onion, Nostalgia, My Dog has Fleas, A Strip of Sunset.

A group of original David Rose tunes made available for this trio combination. Parts are of moderate difficulty, all in flat keys, well bowed and fingered.

One Morning in May, String Trio, Parish-Carmichael. Mills. $.75 complete.

Written for violin, 'cello and piano, this trio is moderately easy except for two violin phrases that go to the fifth position. This will afford young trios a touch of the light and tuneful.

White Birches, String Trio, Geoffrey O'Hara. BVC. $1.50.

Light music to fulfill many a need in the trio repertoire. Parts are of moderate difficulty. String parts are in upper register some but are not difficult. Scored for violin, 'cello, and piano.

Pastorale, for Flute, Violin, Viola, 'Cello, by Park. Composers Press. $2.00 complete.

Rich, rewarding music of a moderate grade of difficulty. Excellent school ensemble material. Parts are in normal ranges. A second violin part may be substituted for the viola part. Duration, 5 minutes.

SOLOS

The Lament of Pan, for Flute alone, Batiste, arr. Laurence Taylor. Mills. $.60.

A fine piece of moderate difficulty for flute solo. Nice music, excellent melodic line, fine training material.

Three Humorous Pieces (After Andersen's Etudes Op. 33); 1. The Snooping Little Cub (Etude 2); 2. The Lovesick Gazelle (Etude 14); 3. The Indefatigable Woodpecker (Etude 15), Antonio Lora. C. Fischer. $1.25.

The addition of effective piano accompaniments to these flute etudes make very attractive solos of this music. Of advanced grade, these are excellent.

Album of Concert Pieces for Clarinet and Piano, arr. Harold Freeman. Russian-American. $2.00.

Presenting major clarinet solos by five contemporary Russian composers, this album offers a wealth of fine new music for the serious clarinetist. The works are difficult. The book contains ten pieces of varied moods, well edited. (The arranger plays with the NBC symphony).

Andante from the Symphonie Espagnole, for Clarinet and piano, Lalo, arr. Gustave Langenus. Ensemble Music Press, C. Fischer. $1.25.

This is the second movement of the famous work for violin. It lies in a good range for the clarinet and makes a fine solo for the clarinet. Very well edited. It will require a somewhat advanced technic to play smoothly since there are some trills and rapid chromatics.

Bassoon Passages, compiled by C. S. Kessler. Belwin. $1.00 each book.

Book I—Beethoven, Symphonies 1 through 8; Beethoven, Overtures Egmont, Leonore, Coriolan; Brahms, Symphony 1; Haydn, Oxford Symphony, Symphony #8 in B.

Book II—Brahms, Symphonies 2, 3, 4; Liszt, Les Preludes; Rimsky-Korsakov, Scheherezade; Smetana, Bartered Bride Overture; Stravinsky, Firebird Suite; Tschaikowsky, Symphonies 4, 5, 6; Shostakovich, Symphony 1; Wagner, Die Meistersinger Overture.

These should be a welcome addition to every bassoon players library.

Valse Caprice for Trumpet and Piano, Chapaevsky. Leeds. $.60.

An original piece for trumpet. It possesses a graceful style, is interesting harmonically, and is of nice quality.

Twenty-Six Sequences for Trombone, Blazhevich. Leeds. $1.00.

It is good to have this set of studies available in print in this country. (Vladislav Blazhevich is Professor of Brass Instruments at the Moscow Conservatory.) The varied use of rhythms and keys is unusual. The three essential clefs of the instrument are used extensively. These are advanced studies.

Concert Sketch No. 5, for Trombone and Piano, Blazhevich. Leeds. $1.00.

This modern piece has melodic, harmonic, and rhythmic interest. It has a variety of styles offering good legato and staccato passages. Fine modern musical fare to be added to the trombone players diet. Difficult.

Fun with Scales for Saxophone, Gornston and Paisner. Leeds. $1.00.

Not just another book of scales, as the author states in the forward. In actual playing, scales do not always appear as complete units. They are encountered as part of a harmonic or melodic line. This book makes an effort to present scales in the actual forms in which they are encountered in performance. Good study material.

Sonata for Violin and Piano, Prokofieff. Leeds. $3.00.

A major work by one of our contemporary composers. The work is of artist or advanced difficulty. A real contribution to the violin repertory.

La Cumparsita, Rodriquez. Marks. $.50.

A simple arrangement of this well-known tango for violin and piano. It employs some third position. Easy.

Valse Sentimentale, Op. 51, #6, Tschaikowsky-Grunes. Russian-American. $.75.

A typical Tschaikowsky waltz in a straight-forward arrangement for 'cello and piano. Largely in tenor clef. Except for the use of the high register, the piece is of moderate difficulty.

Contra-Dance, for Violin and piano, Beethoven, arr. Heifetz. C. Fischer. $.80.

A brilliant solo arrangement of this very popular dance by Beethoven. Fine editing. An excellent addition to violin concert literature. Requires advanced technic.

Allegro Molto from Quartet in C Major, Mozart, arr. for violin and piano by Heifetz. C. Fischer. $1.25.

Fast and exciting. Requires a brilliant technic. Carefully bowed and edited.

Modern Transcriptions for Violin and Piano by Gregory Stone. Softly, As in a Morning Sunrise, Romberg; Night and Day, Porter. Harms. $.75 each.

A new style of concert transcription. Modern tunes effectively arranged. They will add spice to any program.

Dance from The Golden Age, for 'Cello and Piano, Shostakovich, arr. Joseph Schuster. E. B. Marks. $.75.

This piece is difficult but brilliant. It contains much tenor clef and rapid work. Excellent music.

Modern solos for various instruments. Music Publishers Holding Corp. $.60 to $1.50 each.

Many popular and well known tunes have been printed in "straight" and rhythmic solo arrangements for various instruments. Among the titles received by this reviewer were:

Andante and Finale from Rhapsody in Blue, Gershwin, Trombone and Baritone; I Got Rhythm, Gershwin, Trumpet; In An Eighteenth Century Drawing Room, Scott, Trumpet; Begin The Beguine, Porter, Saxophone; When Day is Done, Katchner, Xylophone; Liza, Gershwin, Clarinet; Dancing in the Dark, Schwartz, Clarinet; Fascinating Rhythm, Gershwin, Trombone; Toy Trumpet, Scott, Trombone.

There are numerous other titles. Here is a fine catalogue of materials of this type.

METHOD

Method for Tuba, Beeler. Remick. $1.00.

An excellent book for the tuba. The exercises are well written for the instrument. The work progresses at a slow enough pace to build a good foundation. There is more than the usual amount of musical material in the book.

By PAUL ROLLAND
University of Illinois

STRING ORCHESTRA

Port Royal, 1861, George F. McKay. Birchard. Score, $1.00. Parts, $.25 each.

Folksong Suite for string orchestra based on old Negro songs. This is exactly the type of material that makes young string orchestras successful. Parts are interesting and simple. Mostly unison rhythms. Everything playable in first position except five measures in first violin, first movement. First piece in march style with quarter and half notes. Second, a simple broad plantation melody. Gay third section, with rhythmic eighth and sixteenth figures. Each movement approximately 3 minutes long. Highly recommended.

ENSEMBLES

Duettino for Two Violins and Piano, N. G. Greenwood. FitzSimons. $.60.

Graceful and melodious little number. Rhythmic eighth note patterns with occasional use of spiccato bowing. Both parts interesting and within the tonal range of the first position, with optional use of third position fingerings. Fairly easy.

Duettino Concertante for Two Violins and Piano, Carl Busch. FitzSimons. $2.00.

Very effective and melodious concert piece for advanced players. Style resembles the romanticism of Godard.

Pitzi-Cats, Duet for Fiddle and Bass, Paul Nero. C. Fischer. $.60.

High positions in bass and difficult chords in violin—all pizzicato. It could be used as an effective humorous interlude on an orchestra program by using the cellos and basses in unison and the violins divided on the chords.

One Morning in May, and Girl of My Dreams, Trio arrangements for Violin, Cello and Piano, Henry Sopkin. Mills. $.75 each.

Two simple arrangements of dinner music type. Violin and cello in positions. Piano part easy.

REVIEWS—

(from preceding page)

SOLOS
For Violin and Piano

Macedonian Courting Dance, Tajcevic-Herzog. C. Fischer. $.50.

A lively and short number that would impress the student by its "blackness." Not too difficult except for one octave passage. Quick turns, thrown bows and high positions.

Kolo Romana, Tajcevic-Herzog. C. Fischer. $.50.

A short and rhythmic piece. Style and tonality somewhat resembling the popular "Hora Staccato"—but no slurred staccátos in this one. Fairly difficult.

Menuetto, Mozart-Heifetz. C. Fischer. $.60.

Taken from the well known "Hunting Quartet." The Menuetto is in cantabile style, the trio graceful and charming. Arrangement in traditional style.

Improvisation, Isidor Achron. C. Fischer. $.75.

Broad, passionate style; romantic harmonies in accompaniment. Mature tone essential. Playable on the G string.

Six Easy Pieces, George F. McKay. FitzSimons. $.75.

For the very first lessons. Open strings and first finger only. Melodious and descriptive.

By DALE HARPER
Euclid, Ohio

BAND

Bobby-Sox Suite, Harold L. Walters. Ludwig. Symphonic band, $8.00; Full, $6.00.

If you're looking for a sure hit with an audience with especial appeal to those that like music in the modern swing style, Bobby-Sox Suite is "it." In three movements it covers Dixieland style, strictly Memphis Blues in the second movement, and ends with boogie. If you have played the composer's splendid number for three trumpets, "The Three Jacks," you are familiar with his skillful treatment of modern rhythms, catchy melodies, and his interesting harmonies. Educationally the number presents interesting problems. It sounds much more difficult than it is. Any average band could play this effectively, but players with a knowledge of swing idiom would help.

Marco Polo Overture, A. Louis Scarmolin. Ludwig. Symphonic band, $7.00; Full, $5.00.

Written by a composer who understands band music and knows how to obtain the best effects from school groups, this number, according to the program notes, glamorizes the man Marco Polo, and Venice, rather than his adventures. A class C overture, but sounds full and is very playable. Clarinet parts are not difficult and do not run too high. Cornet parts are effective but easily played. Several beautiful themes and a very effective passage for woodwinds. Introduces 9/8, 4/4, and 2/4 rhythms.

Western Idyl Overture, Harold L. Walters. Ludwig. Symphonic band, $6.50; Full, $4.50.

An overture by the composer of Bobby-Sox Suite, but in strictly classical style. It has very interesting harmonic treatments which in spots give it almost tone poem characteristics. Fine for dynamic and balance training, it is a class C number. Adequately cross-cued so a small band could give a good performance. Rhythms are not too difficult and the range is within the ability of school groups. Interesting melodic treatments for the baritone, trombone, cornets and woodwinds. Incorporates good training material and presents interesting problems.

By IRVING TALLMADGE
Maywood, Illinois

ENSEMBLES

Divertimento, for nine instruments, Walter Piston. BMI. $6.00.

This major work, scored for four woodwinds and five strings is the most interesting writing of its kind to date. Technical difficulty will limit its use to first-rate college and professional performers. These, however, will find a fresh briskness which they have rarely encountered in an ensemble. The first movement employs rhythms which will not come easily but are worthy of study. In spite of its complexity, the scoring is lucid and in places shimmeringly transparent. The second movement, marked "tranquillo," sounds movingly simple. From the performers' point of view, it is difficult. The third movement is a sparkling allegro.

We believe that Walter Piston has given the ensemble world a significant and intriguing work. Grade VI+.

Funeral March of a Marionette, Woodwind Quintet, Gounod. BMI. $2.00.

A fine ensemble arrangement of the popular Gounod work. This is the kind of music that most good high school ensembles will like to program. Good oboe and bassoon are required, though the number is not difficult. Being program music, it has definite audience appeal. Recommended. Grade IV.

Serenade for Five Instruments, Woodwind Quintet, John Verrall. Music Press. $2.50.

Scored for standard woodwind quintet, "Serenade" consists of four movements. The closing movement, marked Rondo, seems the most imaginative. As in many other modern works, the rhythmic pulse is an integral part of the musical fabric. The flute part will prove too low for most players. In our performance at Interlochen this summer, two players were used on this part. The work is interesting, and is not extremely difficult. Grade IV-V.

EPIC Announces

"South American Holiday"

By Dante Fiorillo

Dante Fiorillo, American composer, won the 1939 Pulitzer Prize and several Guggenheim awards. Acclaimed in Europe and America for his symphonic and chamber music.

Full Band, $4.50; with Full score, $6.00; Sym., $6.00; with Full Score, $7.50; parts, ea. $.40; Full Score $2.50; and Extra Condensed Score $1.00.

"South American Holiday" is gay and festive, melodically interesting, intelligently scored, vigorous and colorful. Easy-average difficulty. Imparts a "Class A" touch to a Class C Band.

IN PREPARATION:
(By the same composer)

"Crescendo" — Grade III

"Chorale March for Band" — Grade II

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AMERICAN STRING TEACHERS ASSN.

DURING the past year a new force has come into existence that should help the coming generation of string players in America. As is usually the case in this country, when there is a need, a small group of pioneers band themselves together and with real zeal set out to develop their cause. The need in this case has been growing for some time and now comes the announcement that "The American String Teachers Association" has been formed with purpose as follows: "to support and encourage better and more performance of the literature for strings, including music for solo, ensemble, and orchestra at all levels of achievement."

This should be welcome news to those string teachers and teacher-training institutions that have been striving to get the string program back on its feet in this post-war period.

This group plans to co-operate with both the Music Teachers National Association and The Music Educators National Conference. With the concentrated efforts of this large following, better planning and development in both string performance and teaching should result. Below is a list of the officers and area vice-presidents of this association. Any one of these may be contacted by persons interested in becoming members of the association. A bulletin titled "The American String Teachers Association" has just come from the press that gives more detailed information and will be sent to interested persons. If you are interested in such a group you are urged to send for this bulletin.

Officers of ASTA

Duane H. Haskell.....President
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Paul Rolland....First Vice-President
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Marjorie M. Keller. Secretary-Treasurer
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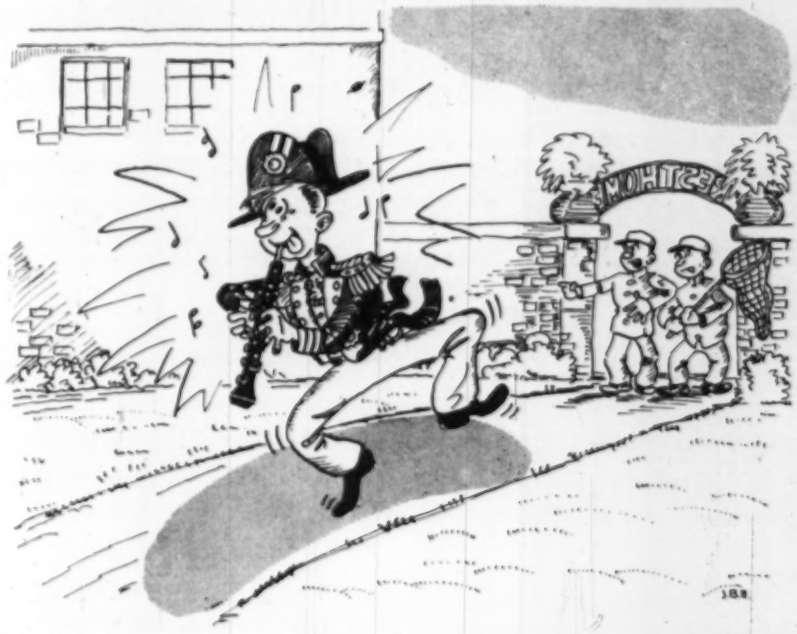
Ralph E. Rush .....
California-Western Vice-President
School of Music, University of Southern California, Los Angeles 7.

THOSE PECULIAR OBOE PLAYERS



The INSTRUMENTALIST — Joe Bosky

The oboe player, like the tenor singer in quartet or opera, has always been the favorite subject of jibes. It has been supposed that the mentality of the oboist is affected by the peculiar vibration of the instrument, the pressure of long phrases, or—something. Surveys and investigations, however, have consistently failed to find any factual foundation for these suppositions (about the oboe player).

GROUP SUBSCRIPTIONS

The INSTRUMENTALIST has been adopted by many institutions of higher learning as required or reference reading in music education teacher-training courses. Prices, one year, 5 issues (September to May, bi-monthly), 4 to 8 copies mailed to one name and address, each, 70c; 9 or more to one name and address, each 60c.

Group orders of the current or succeeding issues, 4 to 8 copies mailed to one address, each, 25c; 9 or more to one name and address, each, 20c.

Remittance should accompany order.

INTERLOCHEN IN EUROPE

"There's Magic in Music," the original Interlochen film which was shown widely in commercial entertainment theaters under the name of "The Hard Boiled Canary," is now being seen extensively in theaters in Europe. During the war it had a considerable vogue in South America and other countries.

PRE-MUSIC INSTRUMENTS

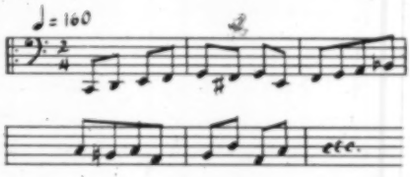
One of the leading manufacturers of pre-music instruments of the toy flute type recently shipped 12,000 such instruments to Belgium and 18,000 to Sweden. We are told that these instruments are being used in regular bands. They play off of C parts for oboe, etc., right along with regular concert band instrumentation.

Percussion clinic

JOHN P. NOONAN
Illinois Wesleyan University, Bloomington

The High School and College Timpanist

I THINK we will all agree that there has been a marked improvement in the work of percussion sections in the high school and college bands and orchestras. Critical musicians, however, still seem to feel that generally speaking this section is still the weakest from a sectional viewpoint. So many directors have agreed on this that I suppose it is true, although it is vastly improved over a few years back. Pedal timpani are standard in most bands today, but there are many that do not have them, and who really need them.

Timpani are like any other instrument. One can devote a lifetime to their study and can become, within the limits of the instrument, a virtuoso. Let any one who doubts this lend a critical ear to the Henry Morgan show, an ABC network feature on Wednesday nights, this past season. This crack comedy show uses a sensational orchestra for background and incidental music, directed by Bernie Green, top arranger and conductor, who composes some, and arranges all of the music. We salute Mr. Green for his fine work in general, but in particular for his projection of percussion instruments, and his imaginative use of the timpani as solo melodic instruments. This would not be possible except for the art of Mr. George Gaber, the timpanist on the program, who, I guarantee, will astonish you as he did me with some of the finest timpani playing I have ever heard. To illustrate the type of thing George does, take a look at this, an excerpt from the Liszt Hungarian Rhapsody, played on the program recently.

Note the tempo, no allowance made for pedaling, and absolutely a solo passage. It was as "clean as a hound's tooth." You can see now why his work has caused such critical artists as Roy Knapp to exclaim, "The finest timpani playing ever heard on the air."

Mr. Gaber tells me he uses four pedal timpani, and on rare occasions, five. He illustrates better than thousands of words what can be done with study.

Pedals vs. Hands

Now back to school! First, there is no comment needed as concerns pedal versus hand timpani. Hand screw timpani are practically obsolete, and it is a waste of money to pay even fifty dollars for a pair. My good friend, Wm. F. Ludwig, Sr., who has spent a lifetime developing timpani to the highest point of perfection, becomes almost uncontrollable at the mention of hand timpani, and his son, Wm. F., Jr., formerly timpanist with the famed University of Illinois band, just simply sighs and shakes his head when he hears about hand timpani.

The timpanist should be carefully chosen. Select as good a musician as can be had for the post. If the applicant is a drummer, fine; but he must be made to realize that being a drummer isn't all that is required. If he doesn't have a good ear, he must develop one and study some harmony and ear training, for his difficulty will be tuning accurately and rapidly. If no trained drummer is available or suitable for the chair, it is best to select a good violinist or pianist and train him to be a timpanist, but above all select someone who will take the job seriously and work at it. There isn't much training literature for timpani. Here are the materials with which I am familiar, that the timpanist should have:

Seitz Timpani Method
Leedy, Elkhart, Ind.

Ludwig Timpani Method
Ludwig & Ludwig, Elkhart, Ind.

Rubank Elementary Timpani Method
Rubank, Chicago

Timpani Passages, BKS I, II, III
Belwin, Inc., N. Y.

Timpani Tips
Metzenger, W.F.L., Chicago (free)

The History of Timpani
W. F. L., Chicago (free)

Fundamentals of Timpani Playing
Knapp, L & L, Elkhart (free).

This, plus ear training, harmonic study and practice, plus playing experience, should develop a pretty good timpanist.

How Many Drums?

Next, have adequate drums. The literature played by university groups, and, in many cases, high school groups, is becoming more and more complex. The timpanist will have plenty of grief trying to do the work on two drums, even if they are pedal drums. He should have three, and, in many cases, four, pedal drums to do a good job.

If you have a standard set of 28 and 25 inch drums, you can add a single 30 inch drum, or a 32 inch, and later a 24 inch drum to complete the set of four. The 30 inch and 24 inch can be purchased singly. I just bought a new 30 inch, latest type suspended bowl pedal drum for $320.00. The 24 inch pedal drum is $280.00. They can be added as the budget allows.

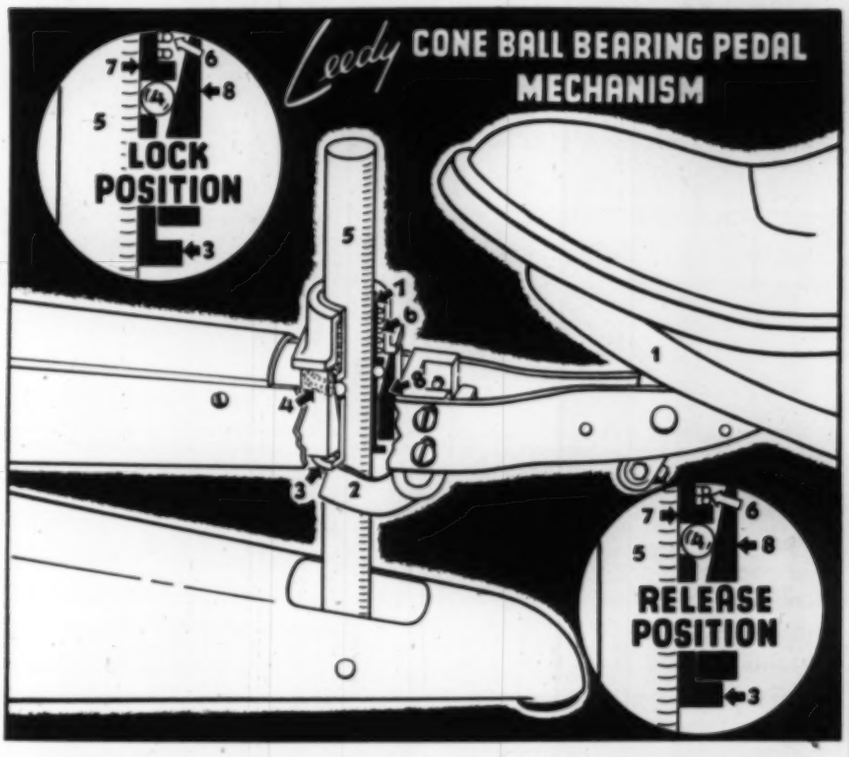
The reason for three or four pedal drums is obvious. Fewer tuning changes are required, and, more important, better tone. For example, the range of the regular 28 inch kettle is F to C, but the F and G are not too good, with the F "flabby" and "boardy," under volume. On the 30 inch drum the F is big and resonant. On the 25 inch drum the range is from B♭ to F, but the high F is too stiff, due to the tautness of the head. The 24 inch drum remedies this, so that on four drums you have not only extended your range but you have fine tone throughout the regular F to F compass.

If your band or orchestra is fairly large, but you do not use numbers requiring more than two pedal drums, or you cannot afford to buy three or four at first, consider a regular pair of pedal timpani, but in the 29 inch and 26 inch sizes. For all around purposes, when only two drums are used, much can be said for the 29 inch and 26 inch sizes.

Many symphony orchestras like the 29 and 26 for the two middle drums. Edward Metzenger, ace timpanist with the Chicago Orchestra, just purchased a set of four latest model suspended bowl timpani in 32 inch, 29 inch, 26 inch and 24 inch sizes (see the INSTRUMENTALIST for May, 1947, page 29), and he tells me they are really excellent. His work calls for a large range, but he says aside from this, he can secure all the normal range tones in a full resonant way.

The student must practice pedal manipulation long and arduously, and constantly work towards rapid, accurate tuning. Added to this must be the science of drumming or "sticking," and good tone production. It is not an easy task, but it can be done, if the student will approach the work seriously, and devote as much time to practice as other instrumentalists do. The director's job is to see that the student studies ear training and harmony, (and this is most important) to make sure that the student plays rhythmically correct at all times. A good timpanist must not be shy or backward in his playing. Rather he must be sure and confident and play that way. There must be no hesitancy in rhythm. It must be certain and dominant. It is a big job and requires a lot of work.

NEW LOCKING DEVICE PREVENTS SLIPPING



The first fool-proof tension locking device developed for tympani is "standard equipment" on the improved precision tympani manufactured by Leedy Drums of Elkhart, Indiana. The proven ball-bearing clutch mechanism is designed to prevent pedal slippage, a problem that has always vexed the tympanist. It is a disfinct forward step in tension control construction, both because it locks positively at any position, and because the clutch is practically wear proof and completely silent.

The accompanying sketch shows how manipulation of the pedal both releases and locks the ball bearings in the cone clutch device. Step by step. this is what happens:

Release—Pushing toe forward on pedal (1) lifts finger (2), raising sleeve (3) and pushing precision ball bearings (4) up and away from hardened steel rod (5).

Lock—Releasing toe pressure on pedal allows downward pressure of spring (6) against sleeve (7), which pushes precision ball bearing (4) against wedge-like housing (8), causing balls to grip hardened steel rod (5) without slippage at any position.

Smooth, relaxed, and silent control is achieved throughout the extreme range of each bowl through use of this outstanding mechanism.

NOTE—In our next issue, Mr. Noonan will discuss the marching band drum section. Other topics will include stroke rolls, and the mallet played instruments. Guest writers for the year will include Mr. Roy C. Knapp, teacher of a number of America's greatest drum artists.

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CLAYTON WILSON

Clayton Wilson, lately of the University of Texas, has accepted a position as assistant professor at the University of California, Santa Barbara College, as of September 1.

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STRING RESONATORS

During the 17th and 18th centuries, a number of musical instruments belonging to the violin family had sympathetic strings of fine wire stretched directly under and parallel to the gut strings with which they vibrated sympathetically, producing a silvery echo. Most popular was the viola d'amore for which many composers, including Bach, wrote special music and which was used occasionally by the Metropolitan Opera orchestra in New York as late as 1914.

—By Freling Foster in Collier's

PRICES GOING DOWN?

While the outlook for lower-priced instruments is not very bright, there are a few scattered rays of hope. Boosey and Hawkes, Box 418, Lynbrook, New York, has announced a price of $160.00 (case extra) for their professional model clarinet which is considerably under the former price of $215.00 with case, a very substantial reduction. It is a Boehm system wood clarinet, with a ten year guarantee.

The Carl Fischer Musical Instrument Company, 62 Cooper Square, New York 3, has just announced the famous American-made York trumpet at $94.50, and the York trombone at the same price, without case.

NEW SMALL PIANO

Another small semi-portable piano (weighing eighty pounds) is on the market suitable for class instruction, home practice, trailer and concert groups traveling in busses. It is a cross between the spinet piano and instruments of the piano-substitute type. It contains real strings and sustaining pedal. Pratt, Read & Co., Inc., Ivoryton, Connecticut.

SAMS TO WEST COAST

Lynn L. Sams, for more than a decade sales manager of C. G. Conn, Ltd., Elkhart, Indiana, and associated with the company for some twenty years, has gone to San Francisco as the western sales manager for the Conn interests. His place at Elkhart has been filled by Ralph Thompson, former manager of the Conn retail branch store activities and head of the Conn Vocational School. Thompson was cornet soloist under A. A. Harding at the University of Illinois and later played professionally before joining C. G. Conn in 1934.

Mr. Sams will be located in the headquarters of the Continental Music Company branch at 560 Mission Street, San Francisco.

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The

INTERLOCHEN LIST

of Recommended Materials for

CONCERT BAND

(Issued August 15, 1947)

A YEAR AGO, The INSTRUMENTALIST began the publication in serial form of the Interlochen List of recommended materials for woodwind, brass, string, and mixed ensembles. In the meantime, The INSTRUMENTALIST and the National Music Camp have received many requests for a similar list of materials for concert band and orchestra.

Single printed copies of this list may be secured without charge from The INSTRUMENTALIST or from the National Music Camp, Interlochen, Michigan (Winter address: Ann Arbor, Michigan). In quantities of ten or more, 10 cents per copy.

GRADING

II—Easy-Medium; III—Medium; IV—Medium-Difficult;
V—Difficult; VI—Very Difficult
*Indicates original band composition

Composition	Composer	Publisher
II		
Agnus Dei from L'Arlesienne	Bizet-DeLamater	Ru
Album Leaf	Grieg-Holmes	FS
*Concert Overture in G Minor	Lillya-Isaac	CF
Homage to Youth	Olivadoti	Ru
*Joyanna	Gillette	CF
Lantern Marriage	Offenbach	Lud
Master Series	Rebman-Maddy	GS
*May Overture	Clerisse-Chidester	CF
Melody of Peace	Martin-Harvey	CF
Morning Prayer	Tschaikowsky-Holmes	FS
Nimrod, from "Variations" (full score)	Elgar-Cailliet	BH
*Nobility	O'Neill	Wit
Now Thank We All Our God (full score)	Cruger-Cailliet	BH
One Beautiful Day	Hildreth	Fil
Petite Suite	Tschaikowsky	Mar
Pilgrim Chorus	Wagner-Holmes	Ru
Poem	Fibich	CF
Repertoire Section from "World of Music"	Various Composers	Ginn
Sacred Hour	Ketelbey	Bel
Two Songs	Beethoven-North	BH
III		
Adoramus Te	Palestrina-Harvey	EV
Bells Across the Meadows	Ketelbey	BH
Brazilian Folk Song	Buchman	Mer
Bridal Song (Country Wedding Symphony)	Goldmark-Laurendeau	CF
*Cabins	Gillette	Wit
El Caballero (March)	Olivadoti	Ru
Emblem of Unity	Richards	Ru
Entrance and March of the Peers	Sullivan-Lake	CF
*Eulogy	Jos. Wagner	Le
Father of Victory, March	Ganne-Olivadoti	GHM
Fughetta	Stainer-Righter	PAS
Hall of Fame	Olivadoti	Ru
*Hero	Johnson	CF
High Vision	Raine	Bel
*Horizon	Buys	Bel
Hymnus	Von Fielitz	CF
If Thou Be Near	Bach-Moehlmann	FS
In a Persian Market	Ketelbey	Bel
Intermezzo	Coleridge-Taylor-Brown	BH
Komm, Susser Tod	Bach-Leidzen	CF
La Comparsa	Lecuona	Mar
Landsighting	Grieg-Henning	PAS
Last Spring	Grieg-Wilson	CF
March of the Little Lead Soldiers	Pierne	BH
Mayfair Cinderella	Ketelbey	Bel
Mexican Hat Dance	arr. Bennett	CF
*Minerva	De Rubertis	FS
Mirella	Gounod-Harding	CF
*Oriental Suite	Gibb	CF
Panis Angelicus	Franck-Harvey	EV
Peer Gynt Suite No. I	Grieg-Lake	CF
Peer Gynt Suite No. II	Grieg-Lake	CF
*Phantom Trumpeters	Gillette	CF
Praise of Tears	Schubert-Leidzen	CF
Prelude	Massenet-Holmes	FS
Prelude & Fugue in G Minor	Bach-Moehlmann	Rem
Procession of Bacchus, from "Sylvia"	Delibes-Clark	GS
Reverie	Debussy-Johnson	Ru
Schubert	Hildreth	Lud
*Simonetta	Curzon-Duthoit	BH
Slavonic Serenade	Shadwell	BH
Sleepers Wake	Bach-Chiafarelli	CF
*St. Hubert, Overture	Pares-Chidester	Kj
Tarantella	Holmes	Wit
Third Movement from The Water Music Suite	Handel-Malin	FS
Three Negro Dances	Price-Leidzen	TP
Treasure-Island	Osborne	Mil
IV		
*Academic Processional March	Engel	GS
Aguero (Paso Doble)	Franco	BH
Allegro-Maestoso, from The Water Music Suite	Handel-Malin	BH
All Glory Be to God on High	Bach-Harvey	FS
America	E. Williams	EW
American Legion Forever	Gould-Lang	Mil
American Plantation Dances	Arnold-Leidzen	Mil
American Symphonette (2nd Movement, Pavanne)	Gould-Yoder	Mil
Amparito Roca (March)	Texidor	BH
Andalucia	Lecuona-Yoder	Mar
Apollo Overture	Wood	BH
*Ariane Overture	Boyer-Bachman & Lillya	Wit
Arioso	Bach-Leidzen	CF
Armenian Dances	Khachaturian	Le
*Au Pays Lorraine	Balay-Chidester	SF
Ave Maria	Schubert-Weiss	CF
*Ballad for Band	Gould	Chap
Ballet Egyptien	Luigini	CF
Ballet of the Flowers	Hadley-Lake	CF
Battle Hymn of the Republic (Chorus available)	Wilhousky-Neilson	CF
Beguine	Gould	Mil
Bravada (Paso Doble)	Curzon	BH
*Builders of Youth	O'Neill	CF
Caribbean Fantasy	Morrisey	Mar
Choral March & Fugue	Guilmant-Righter	CF
Czech Rhapsody	Weinberger-Goldman	Mer
Dance Intermezzo	Sibelius-Leidzen	CF
Debonnaire	Leidzen	CF
Dedication	Frangkiser	Bel
*Deep South Rhapsody	Isaac-Lillya	CF
Die Fledermaus, Overture	Strauss-Cailliet	BH
*E F G Overture	James	Le
Entr'acte from Orestes	Taniev-Leidzen	CF
Fervent is my Longing	Bach-Cailliet	CF
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*First Norwegian Rhapsody	Christiansen	Wit

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*First Suite in E Flat	Holst	BH
*Folk Song Suite	R. Vaughan Williams	BH
Frescoes	Wood	BH
Fugal Fantasia	Gillette	Wit
Funiculi Funicula	Denza-Lang	Mil
Gavotte, from Classical Symphony	Prokofieff-Lang	Mil
Herbert L. Clarke's Triumphal March	Boyer	Bar
*Homage March	Wagner-Winterbottom	BH
Indian Summer	Herbert-Cray	MPH
In Dulci Jubilo	Bach-Goldman	GS
In Holiday Mood	Ketelbey	Bel
Invocation of Alberich	Wagner-Cailliet	SF

(To be continued).

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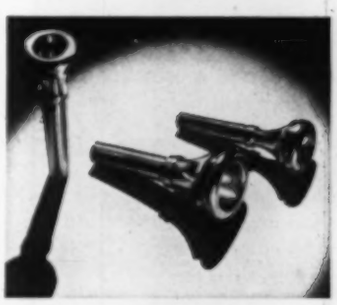

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BOOKS
You Should Look Into

By Viola Wahler

"Organizing the School Band," Paul Van Bodegraven. Penzel, Mueller & Co. $1.00.

This book is actually a 1938 copyright, but is right up to date in vital ideas; and is the answer to thousands of cries heard yearly for ideas.

Paul Van Bodegraven, whose name is not unknown in the field of music education, has written a thesis which really answers the questions. Of course the book is the fruit of the labors of one man—ideas which he put in work in one system, but they stem from years of experience. The wise man profits from the experiences of others. Not that all the ideas will work in all systems, as situations alter cases, but some of the plans will work in most places. Mr. Van B. has some points in his favor which others do not—e. g., "Port Washington (N. Y.) has a superintendent of schools who holds decided convictions on the value of music as a means towards education." (May we add here that man deserves a diamond in his crown).

The opening chapter is a very thorough discussion of the ORGANIZATION OF MUSIC WORK. Schedules for classes, ideas for interest stimulation, and plans for instrument purchase or rental are discussed. Under these headings wherever records or agreements are used, samples are reproduced. The Port Washington system has a strict and thorough plan of music education requirements for the various instruments, and this with the methods used are given to the reader.

Section two is devoted to Class Methods; class procedure is also discussed. The next division is headed SPECIALIZED INSTRUMENTAL INSTRUCTION, and here we quote the author: "It would be quite impossible to give specific directions for the teaching of each individual instrument without writing a book on this phase alone. Only a few points which have proven exceptionally helpful will be mentioned." This is a really meaty chapter, full of fine ideas; we include here another quotation, not only because it is a good measuring rod for the PERCUSSION SECTION, but gives a little insight to the man behind the book:

"The ideal percussion player is one hundred percent alive, full of pep, with fine muscular coordination and a good deal of self-confidence or down-right cockiness. No timid soul need apply. In fact, some of the best percussion material is found in the student who is always into mischief, because he has so much pep and enthusiasm that he is continually finding additional outlets for his vitality. The percussion section is the inspiration of the band."

The last of the book is concerned with THE CONCERT BAND. Here the Student Officer and his value are discussed. Other topic headings are: The Rehearsal, Public Performance, Tone, Practice Cards, and many more valuable points are included. "No concert should ever be given without this checking from an audience seat" . . . "Don't make the mistake of believing that a number is not too difficult for your group just because the first chair players are performing their parts correctly". . . .

"Music Quiz Book," George Rushford, Rushford, $1.00.

Last year we discussed Rushford's "Essentials of Elementary Theory," and now this same gentlemen has given us the Music Quiz Book. The book is full of questions designed for the grade school student. It can be used, however, as a "brusher upper" for your high school band members. Every page is a test with enough room to write thereby, doing away with the extra paper problem. This book, like the other, contains that Rushford feature of the perforated page—write the quiz, tear out the page, and hand it in. The last half of the book is purely manuscript paper to be used for whatever ideas you or your student may have.

"Transposing Tunes," E. G. Uggen. P. A. Schmitt, $1.00.

If all the tunes, and all the hymns you have transposed for students were laid end to end, where do you think they'd lead? How many times have you written out parts at home because there was no class time to show the student how to do it—and there was no book to give him to show him how? These are the same problems which beset Mr. Uggen—and true educator that he is—he did something about it. He has written a little fifty-six page book which teaches transposing in a simplified manner. The book is very easy to read, and digest; and it can be used either for the class or for the individual. On one page all the instruments and their transpositions are listed.

CLARINETIST'S CHECK LIST

A handy list to hang in the studio or rehearsal room—G. E. W.

1. Wash the mouthpiece frequently with luke warm water and soap.
2. Do not expose the mouthpiece or wooden clarinet to the hot sun or sudden heat.
3. Insist upon keeping corks greased.
4. Swell loose corks by the heat of a match flame.
5. Oil the key mechanism twice per year with light machine oil.
6. Remove the wrinkle or ruffle from the tip of the reed by pressing it snugly with the thumb against a clean flat surface.
7. Suck the excess saliva from under the reed at frequent intervals.
8. All parts of the clarinet should be wiped out after playing. If a chamois swab is used, avoid knotting the string by wrapping the swab into a small ball before putting it in the case.
9. When placing the ligature on the mouthpiece, be guided by the mark or marks which circle it.
10. Different mouthpieces will require different strength reeds. Do not expect the player to use a stiff hard-blowing reed.
11. Keep a strong feeling of lift or support under the tone from the diaphragm.
12. The right hand thumb should keep the clarinet mouthpiece wedged into the mouth.
13. Check frequently at first to be sure that the beginner's upper teeth are in direct contact with the mouthpiece.
14. Close the holes and the end of each joint and blow breath through to test for leaks.
15. Pads must clear the holes about 1/3 the diameter of the hole.

BOOKS *(Cont.)*

Little helps which can be memorized easily are given; and a scheme is given for using the hand for silent aid. One section is devoted to interval transposition as against the usual "so I can play with the piano" kind. Section four teaches numerical association—comparable to the singers *do re me*, or c d e. Throughout the entire book there are assignments for the students to do at home. Corrections will take only a minute of rehearsal time—all play in unison, and errors will stick out like sore thumbs. This book makes a pleasant task of what usually is termed a "chore."

CHICAGO FESTIVAL

The eighteenth annual Chicagoland Music Festival, sponsored by the Chicago Tribune Charities, Inc., was held at Chicago's Soldiers' field, August 16, before an audience estimated at 95,000 persons. Preliminary festivals had been held during the spring and summer at Spokane, Wash., Memphis, Tenn., Peru-La Salle, Ill., Gary, Ind., Omaha, Nebr., Cedar Rapids, Ia., Buffalo, N. Y., Urbana, Ill., Green Bay, Wis., Minneapolis, Minn., Artesia, N. M., Sterling and Rock Falls, Ill., South Milwaukee, Wis., Michigan City, Ind., East Moline, Ill., Grand Haven, Mich., and Elkhart, Ind.

Features included demonstrations by 30 massed bands, 250 baton twirlers and the Beckley (W. Va.) band alone.

STATE DUES INCREASED

Illinois, which has in recent years forged ahead to a position of prominence, has increased its state dues (Illinois Music Educators Association) from $4.00 to $5.00. This includes full membership in the Music Educators National Conference, a subscription to the *Illinois Music Educator* and to the *Music Educators Journal*, and full state privileges. Dr. Leo Dvorak of Eastern Illinois State Teachers College, Charleston, is the new president of the state unit.

Activities for this year include band, orchestra, and vocal clinics this fall and northern and southern state festival-conferences in February.

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A new phonograph has been placed on the market, called the "Improved Wireless Automatic Record Player." Without being connected to your radio by wires or in any way, it will play records through your radio at distances up to 50 feet while you control tone and volume with your radio dials. It will play simultaneously through any number of radios in the house. Twelve or fourteen records may be placed in the machine at one time, and will be changed automatically. It is said to have a child-proof, fool-proof tone arm which will not get out of gear; and an adjustable trimmer which eliminates station interference. Light in weight, it may be carried easily from room to room. National Acoustic Products, 120 North Green St., Chicago 7, Illinois.

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How to Reglue a Loose Top

CHELSEA FRASER
Master Violin Maker

Tops of the violin family of instruments often come loose from the sides in places, because of a prolonged exposure to damp weather. If the unglued area is of considerable extent, the tone of the instrument will be noticeably impaired. A defect of this kind in a violin, 'cello, or bass viol, can be repaired easily at home by the owner of the instrument, and without resort to expense for special tools to do the job. Our accompanying illustration amplifies fully the worded description.

When the unglued spot is located, one should search along the entire juncture of the top or back for other loose places, probing with a knife blade if suspicious places are seen. Final investigation should be carried out in each instance with a strip of tin or thin steel, several inches long and about a half inch wide. The tin can be cut from an empty can. This strip will not only serve well as a crack prober, but as a crack cleaner and a glue applicator.

Remove Loose Glue

As soon as an opening is found, insert the metal strip and press it sidewise to extend the opening, if it will readily open farther. As soon as the joint, in either direction, resists a reasonable pressure, desist; then work the applicator back and forth in the crack with a sawing movement to clean out any dried particles of old glue that may be in the crack. Keep in mind that unless the opening is free of foreign matter the contacting surfaces will not adher well when glued.

Do not put any glue in the opening until you have the clamp or clamps at hand for drawing the parts together. If regulation iron clamps of the C variety are not available in the home, do not despair, for you will not necessarily need them. Yankee ingenuity will bridge this gap, as it has bridged many another under different circumstances.

Home Made Tools

Make a spanner clamp from a strip of soft wood by cutting a suitable rebate out of its interior. This will involve two saw cuts between the ends of a stick, half through it, such cuts being far enough apart to let the whittled-out rebate slip over the edge of the instrument a little loosely, so that a wedge can be made to slip under the upper clamp head and bind the loose parts together. If there are more places than one to glue, and the saving of time is important, a spanner clamp and wedge should be prepared for all places.

Another type of home-made clamp for this purpose can be produced from a piece of broomstick and a $\frac{1}{4} \times 2\frac{1}{2}$ inch carriage bolt, with a wing nut to fit. Saw off two disks $\frac{1}{2}$ inch thick and bore a $\frac{1}{4}$-inch hole through the middle of each. Seat the bolt in one disk, slip over the other disk, then screw on the wing nut, and clamp is ready for business on a violin. If the instrument is a viola, 'cello, or bass, a longer bolt will be required.

When the clamp or clamps are ready, and the cracks have been cleaned out, give attention to the glue. Either a cold or a hot glue could be used, but as a rule hot glue will hold better, and is less expensive.

Carpenter's Glue

From your hardware dealer purchase a half pound of good flake or stick glue. Make your own glue pot and kettle, using an empty tin can for the former and a metal cup for the latter. Break the glue up into small pieces and put them into the can until it is about half full. Pour cold water over it until the water stands even with the glue. Let it rest thus for about ten hours, or until the glue particles swell and soften.

They are then ready to heat. Drop a couple of stones or metal nuts in the bottom of the cup, so the glue container will not touch the bottom, put some water in the cup, and heat.

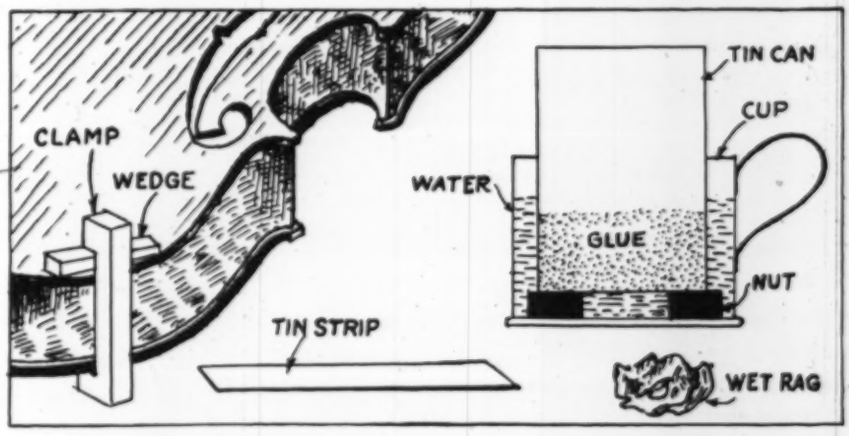
When a scum appears on the boiled glue's surface, the glue is ready to use. Have a wet rag ready, also your clamp and the thin metal applicator. The instrument should rest on its edge.

Clamp While Hot

Dip the end of the applicator in the hot glue and transfer it to the crack. Several applications may be necessary in order to coat the crack thoroughly. This glue chills quickly, so work fast. Clamp the joint. This procedure will cause all excess glue to ooze out. Remove it with the wet rag. Use a sliver of wood, dipped in warm water, where the rag will not go.

Let the work stand not less than six hours before removing the clamp or clamps. If the glued portions are extensive, do not attempt to bring the instrument to concert pitch under twenty-four hours.

In our next issue Mr. Fraser will explain the procedure for regluing cracks which appear in the middle of the top of the violin and other string instruments.



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CARL FISCHER, INC.

Clifford L. Carter has been appointed head of the sales department of Carl Fischer, Inc., succeeding Arthur A. Hauser. Carter first joined the firm in 1937 as head of the company's sheet music department in Boston. Eric von der Goltz is now in charge of the firm's promotion among leading radio and concert artists. Both he and Mr. Carter have the rank of Vice President.

ALLIGATOR IMMUNE

In an effort to induce his long-frigid alligators to mate, Curator of Reptiles Robert Snedigar, of Chicago's Brookfield Zoo, stooped to trickery. He invited four French horn players to play a few B-flat notes which, he said, sound just like the male alligator's mating burp. Results: none.

—Time Magazine

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FOR SALE—Used vibraharp in good condition. Two and one-half octaves, C to F; mother-of-pearl decorates front, back, and sides of keyboard frame; made by G. C. Jenkins Co. Three pair mallets in excellent condition. $147.00 F.O.B. Write to Miss Alta Mae Adams, 165 S. Saginaw St., Chesaning, Mich.

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GRAND SYMPHONY

Berlioz Grand Symphony for band, 107 years after its premiere in Paris, was revived recently by the Goldman Band under baton of Richard Franko Goldman in New York's Central Park. The work had just been published by Mercury Music Corporation, 47 W. 63rd Street, New York. New York critics hailed the event as a "musical event of major importance," as owing to the character of the work, it enables a band to reveal "rich sonorities impossible to attain in the symphony orchestra." Berlioz wrote it expressly for wind band. The second movement, "Recitative and Prayer," is scored also for trombone or baritone solo.

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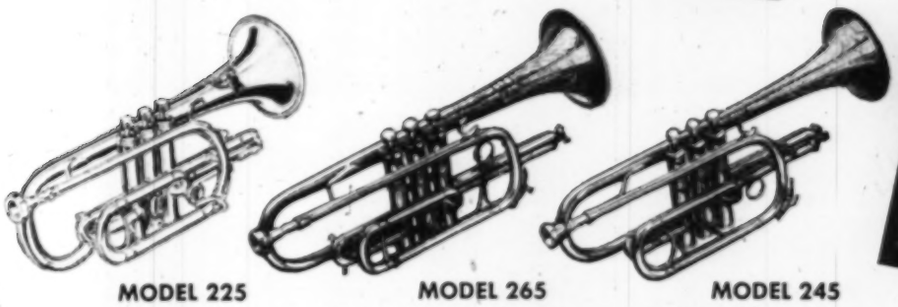
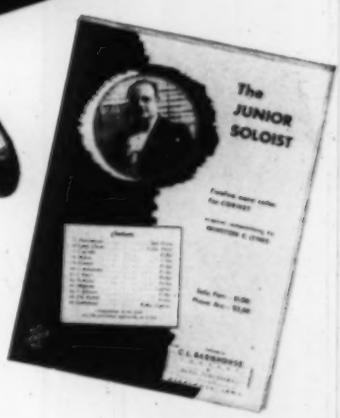
Mr. Winston E. Lynes, 711 S. Fremont, Springfield, Mo., is director of band and instructor of wind instruments at the South West State Teachers College, Springfield, Mo.

He was formerly solo cornetist of the University of Illinois Concert Band from 1935 through '38 and during 1945-46. Dr. A. A. Harding is the director. He plays a Buescher model 265 cornet, concerning which he writes:

"My Buescher 265 Custom-built cornet has a firm, rich, resonant tone throughout the upper, middle and lower registers. Its fine intonation and flexible playing qualities are excellently adaptable to solo and ensemble playing."





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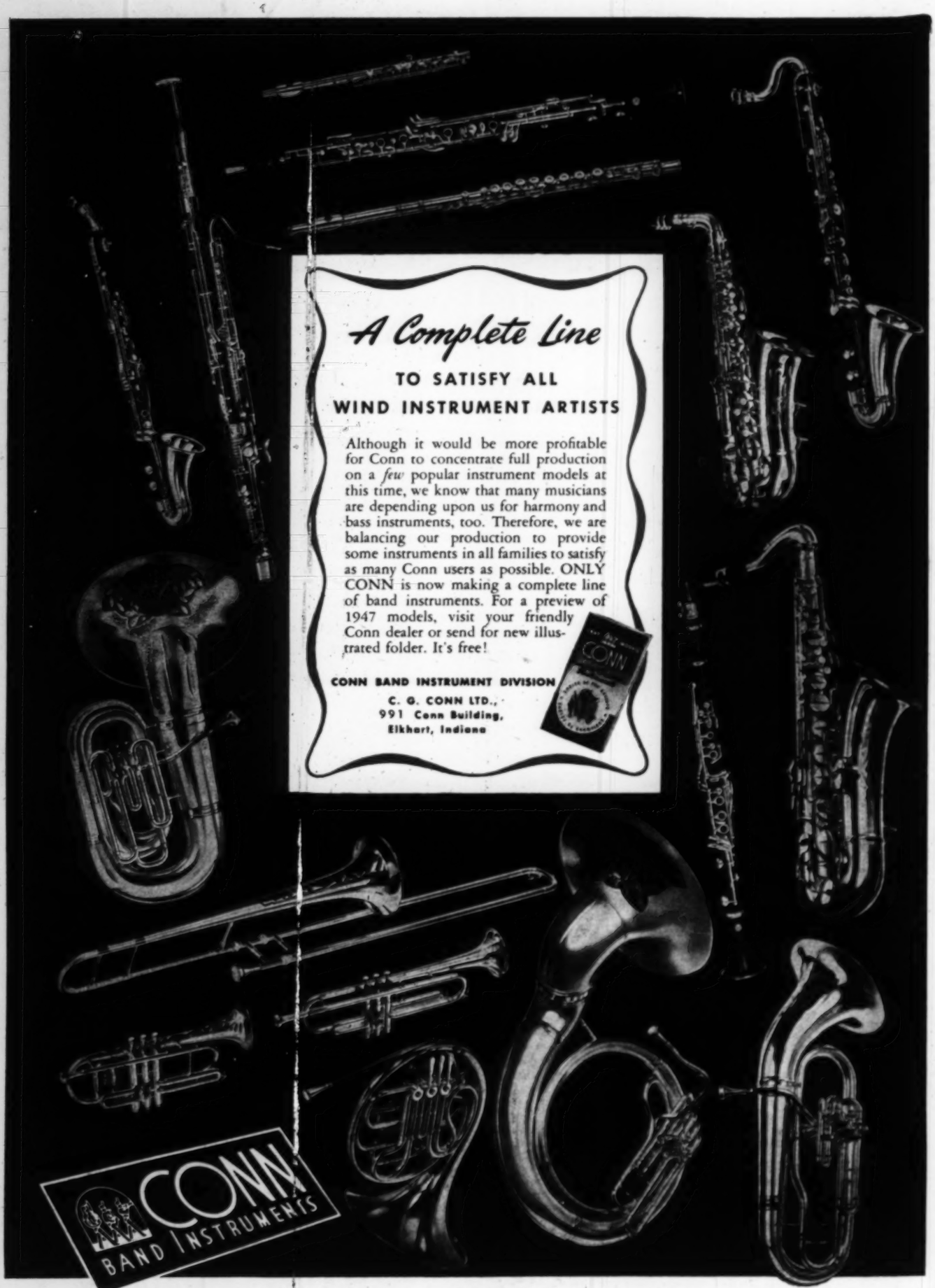
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